



July 1998

GUITAR
TECHNIQUES

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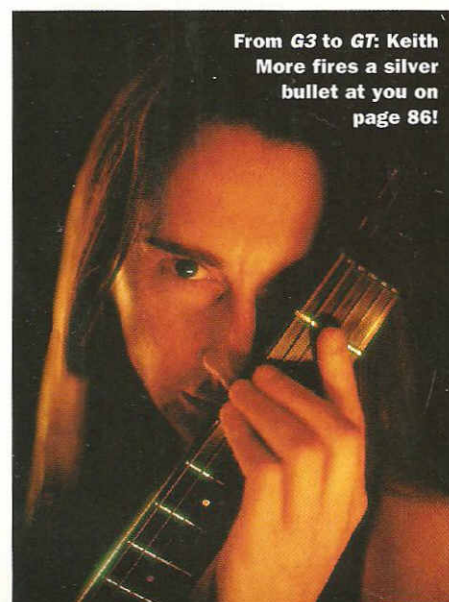
Bonnie Raitt, Robben Ford... all good stuff!

92 Letters

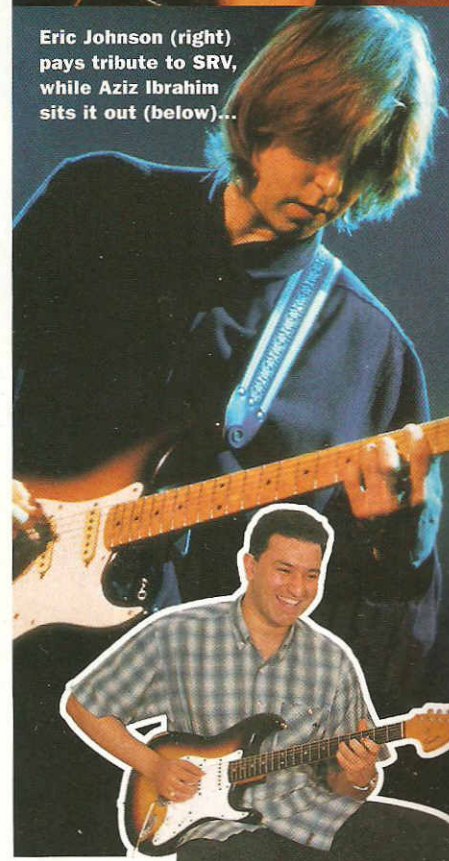
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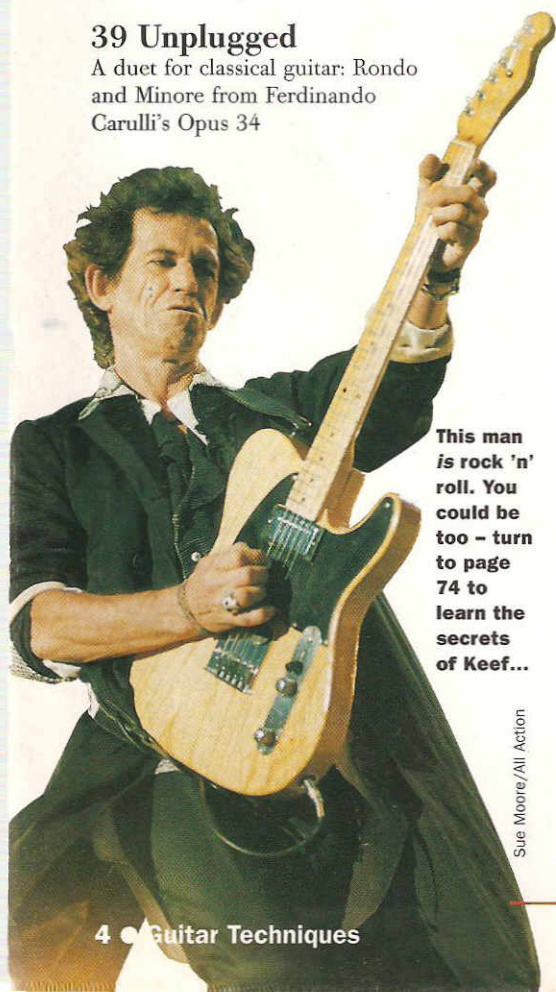


From G3 to GT: Keith More fires a silver bullet at you on page 86!



Eric Johnson (right) pays tribute to SRV, while Aziz Ibrahim sits it out (below)...

Ebet Roberts/Redferns



This man is rock 'n' roll. You could be too – turn to page 74 to learn the secrets of Keef...

Sue Moore/All Action

...and on the GT CD

1. Intro/Tuning

2. Geoff's Blues

Hendrix Lead

3. Geoff's Blues –

Backing track one

4. Geoff's Blues –

Backing track two

5. Phil Hilborne's A-Z Of Great Riffs

Toto – part one

6. Main Transcription

Eric Johnson – SRV

7. Main Transcription

Backing track one (first solo)

8. Main Transcription

Backing track two (second solo)

9. Main Transcription

Backing track three (full track)

10. Unplugged

Opus 34 Rondo and Minore – Carulli

11. Unplugged

Backing track

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Dorian fifths

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15. GT Tips

Harmony guitar – part two

16. GT Tips

Backing track one

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Backing track two

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19. Easy Like...

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20. Easy Like...

Backing track one

21. Easy Like...

Backing track two

22. Easy Like...

Backing track three

23. Lick Library

Ian Brown

24. Style Study

Keith More's

'Silver Bullet' solo

Making the grade

All the transcriptions and lessons in GT are graded in order to give you a rough guide as to a piece's level of difficulty. There are three categories, which we've divided as follows:



'Easy' will signify that a piece contains very few or no technical challenges.



'Moderate' implies that a piece contains a few awkward moments which might need a fair amount of work before a

good level of performance can be achieved.



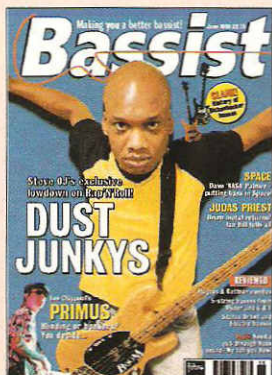
'Hard' indicates a fairly high level of difficulty.

This is by no means all encompassing and is meant only for guidance.

Cover photo by Ross Halfin/Idols
CD cover by Star File

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... and Rhythm, Future Music, The Mix, Classic CD

GUITAR

TECHNIQUES

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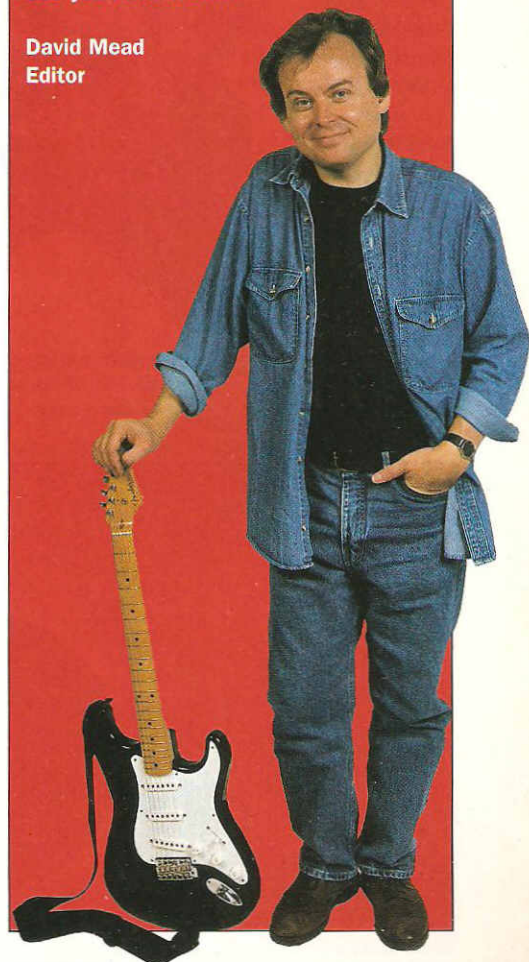
From the top

A friend of mine in the music biz told me recently that when some of the new pop icons in the business (singers mainly) are auditioning for backing bands, they are imposing an upper age limit of 25, thus ruling out immediately some very able players. To make matters worse, they are placing a lot of weight on looks well before considering whether the guys and gals concerned can actually play that well! I don't know about you, but I think this is really a bit daft. Talent doesn't carry a birth certificate or necessarily look good in tight leather jeans! And doesn't experience count for anything anymore? I suppose this is one of the negative effects the pop video is having on the 'musicians for hire' marketplace...

Also, it made me wonder whether this is influencing the way the guitar is developing at present (yeah, that old debate again!). After all, let's admit it - the guitar elite from the 60s and 70s were a pretty ugly bunch, weren't they? But hell, could they play. If a code of 'only the young and pretty need apply' had existed then, we certainly wouldn't have enjoyed the guitar talents of, ahem, certain gentlemen. What's more, it means I don't get to play with All Saints...

See you next month!

David Mead
Editor



News

HOT OFF THE FRETWIRE!

Navarro quits Chilis

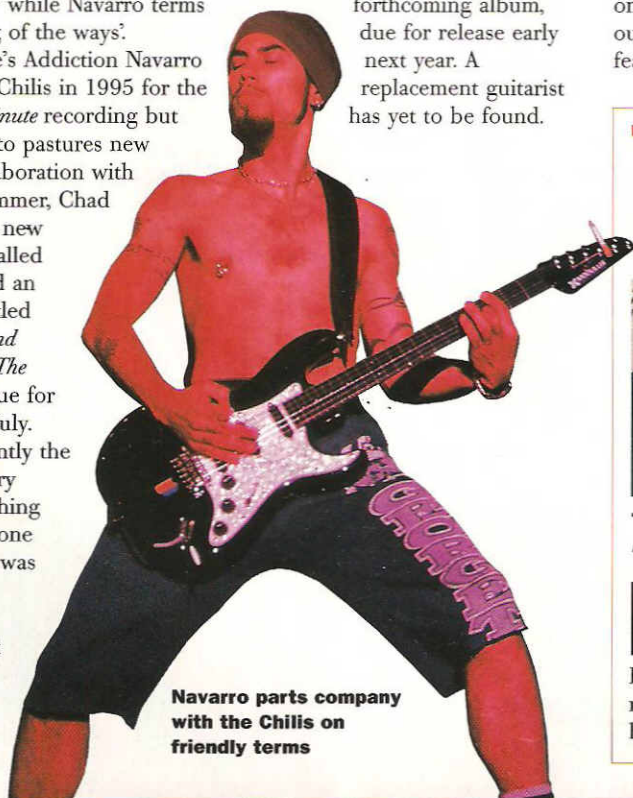
Dave Navarro is the most recent in a long line (seven, to be precise) of guitarists to leave the Red Hot Chili Peppers. Chili Peppers frontman, Anthony Kiedis, insists the split is amicable and is based purely on 'creative differences' while Navarro terms it a 'parting of the ways'.

Ex-Jane's Addiction Navarro joined the Chilis in 1995 for the *One Hot Minute* recording but now looks to pastures new with a collaboration with Chilis' drummer, Chad Smith. The new project is called Spread, and an album entitled *Unicorns And Rainbows: The Pelican* is due for release in July.

Apparently the music is very unlike anything Dave has done before. He was originally looking at putting out the new tracks on video

only, as he didn't want the music to be heard without the integral video, but has resorted to good old LP format for practicality's sake.

Meanwhile, Flea and Kiedis continue to write new Chilis material for their forthcoming album, due for release early next year. A replacement guitarist has yet to be found.



Navarro parts company with the Chilis on friendly terms

GUITAR TECHNIQUES goes MAD!

Future Publishing (of *GT* fame) are making a show of support to the music industry by sponsoring the Mad About Music show. If you want to see the latest guitars and catch up on developments in music technology, then get along to the show in London Arena on the 17th-21st June.

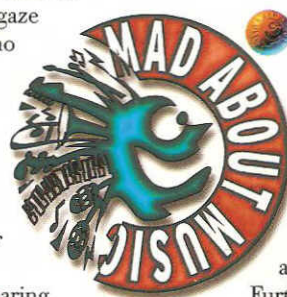
On the 20th and 21st you'll be able to gaze in wonder at Nuno Bettencourt, as he plays with his new band. Perhaps the dads amongst you would prefer to tap your feet to Hank Marvin, also appearing on the 21st. Keep an eye out for The Noel Redding Trio featuring Noel Redding himself

(ex-Jimi Hendrix), Eric Bell (ex-Thin Lizzy) and John Coghlan (ex-Status Quo) on the 20th. You could even come and visit the Future stand to pick up the latest copy of *GT* and say 'hi' to the team who put together your favourite guitar monthly.

Tickets are priced at £6 for adults on the door, £5 with a Mad About Music flyer, or £4 in advance plus 50p booking fee. Family tickets are available for two adults and two children, priced at £10. Bargain hunters among you can buy two tickets and get one free.

Further info:

<http://www.madaboutmusic.co.uk>
Tel: 01353 665577.



The Woolpackers herd Peavey



Those lovable village idiots of *Emmerdale* Farm fame

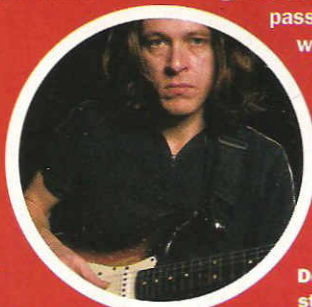
Not content with rocking the charts last year with *Hillbilly Rock*, *Hillbilly Roll*, *Emmerdale* country rockers, The Woolpackers, have begun a 12-month tour to

consolidate their success. They made time recently in their busy touring/filming schedule to pop into Peavey's European Headquarters in Corby to pick up their chosen gear. Alun Lewis (aka Vic Windor) of the farming crooners said, "We chose Peavey because their equipment gives the best sound for country music."

Peavey are sponsoring the TV stars and their support band. If you'd like to catch The Woolpackers and their Peavey gear on tour, ring 01384 878011 for tour details.

Free entry to Bath International Guitar Festival

You may remember that last month we told you about the International Guitar Festival - a seven-day summer school due to take place in Bath from 1st-8th August. Well, we were so impressed with the package on offer that we thought it would be rather nice if we could offer two lucky readers the chance to participate - absolutely free! So we've managed to



get hold of two free all-inclusive day passes to the festival. The winners will be able to choose for themselves which day they attend and which masterclasses or clinics they want to participate in. All you have to do is answer a simple question and send

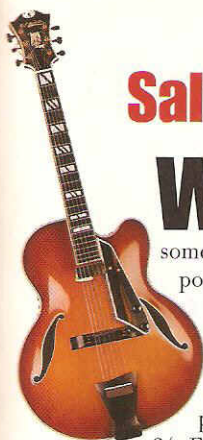
Dominic Miller: just one of the star performers at the 1998 Bath Guitar Festival

your answer on a postcard to the address given below by 16 June 1998. The first two correct entries picked win.

The question is:
One of the stars of this year's festival is Dominic Miller. For which superstar's band does Dominic play guitar?

Send your entries to:
Win BGF Tickets, Guitar Techniques
GTC20/1, PO Box 494,
Coventry CV3 1YT.

Small Print: the editor's decision is final. If you don't want to receive further information please mark your entry with a cross.



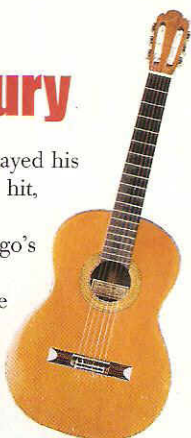
Sale of the century

Whatever your price range, there'll be something to suit your pocket at the Bonham's biannual guitar auction which takes place on June 24. Featuring guitars of the last 400 years, there's a variety of interesting instruments to ogle, try out, bid for and maybe even take home with you – not least of all a baroque Stradivarius copy! Estimated prices are running from anywhere between £100 and £25,000.

The Stradivarius copy is made from rippled maple woods (cut in 1910 in France) and spruce. It features the unusual but original 740mm scale length and it's estimated to be worth £1,200-£1,800. Also up for grabs at the auction will be a gaggle of guitars owned by the late, great Ivor Mairants.

Ivor was a very distinguished jazz and classical player, and this is reflected in the outstanding quality of his guitars featured at this auction. If you fancy yourself as a bit of collector, then Mairants' Fleta guitar, on

which he played his 1976 classic hit, the Adagio from 'Rodrigo's Guitar Concerto De Aranjuez'



Rare Guitars from the Ivor Mairants collection are up for auction

(under the pseudonym 'Manuel And His Music Of

The Mountains'), is up for grabs for a mere £20,000-£25,000. Or perhaps his New York jazz made by Jimmy d'Aquisto himself would be more up your street at £10-15,000.

For the Latin lovers amongst you, Ivor's flamenco guitar made by Manuel Raye in 1977 is available for about £3,500.

The sale will also be handling a rare collection of guitars amassed by player, teacher and writer John Roberts. Amongst the collection are a baby Panormo measuring only 65cm in length, and a 1918 Gibson harp guitar.

Also for sale: a 75 Jazz Bass, a 1962 Höfner Club 60 and a 62 Gretsch Tennessean. Further info: 0171 393 3930. Web site: <http://www.Bonhams.com>

Back on the street again

If you missed the *Dancing In The Street* series, screened on BBC 2 in 1996, now's your chance to catch up with this essential rockumentary



Streets of fire: the classic rockumentary is out on video

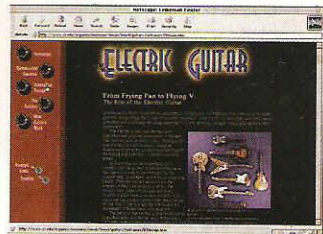
spanning musical history from the late 50s to the present day. *Dancing In The Street* is jam

packed with classic documentary and archive footage (ranging from Sun Studios to MTV), rare performances and interviews with the likes of David Bowie, Jerry Garcia, Brian Wilson, Jimmy Page, Jerry Lee Lewis, Aretha Franklin – as well as other musical icons.

The ground-breaking TV series is re-released as three videos, with the addition of material not featured in the original screening. The videos are available individually or as a box set. Keep your eyes on *GT's Cue And Review* section for a review of all three volumes.

Virtual museum

If it's a potted history of the electric guitar you're after, then get on line and hasten over to The Electric Guitar web site. Here you can find out exactly what part the Leo Fenders and Les Pauls of this world played in the evolution of your favourite instrument, while dribbling over some particularly fine examples in the guitar gallery. The site also provides links to a whole host of other guitar sites including Fender, Rickenbacker, and the Rock 'n' Roll Hall Of Fame. If you prefer something a little less noisy, you



The Electric Guitar web site: what's that about, then?

can always try the Martin Guitar Company page.

Access this guitar player's delight via the web site: <http://www.si.edu/organiza/museum/nmah/lemel/guitars/>

Safe and sound

What would be the worst thing that could ever happen to you? That's right; losing your treasured instrument in a freak but unavoidable occurrence. If this is the case, help is on hand! Pavilion music can't bring back the dearly departed, but they *can* insure your instrument so that, should the worst happen, you'll at least be able to claim the value of your baby, enabling you to purchase the new, exciting, updated version which will, of course, never replace your original instrument... hmm.

To make life even easier, Pavilion have launched a new web site in conjunction with an improved range of policies and even better rates. This web site is pretty much like going into an



insurance shop: you can get instant quotes, an application form, a range of policy options and full policy wording. They even have a 'lost and found' and 'wanted' ads section.

Also useful is the news site which details policies for musicians' vehicles and public and employers' liability, all available through Pavilion Associates. If you value your instrument, check these guys out at their new web site: <http://www.musicalinsurance.com> Or give them a ring on: 01203 555900.

Fylde under 'J'



Fylde's new jumbo is a bit of a magician

Magician has a loud, bassy sound and features cutaways and different materials, making

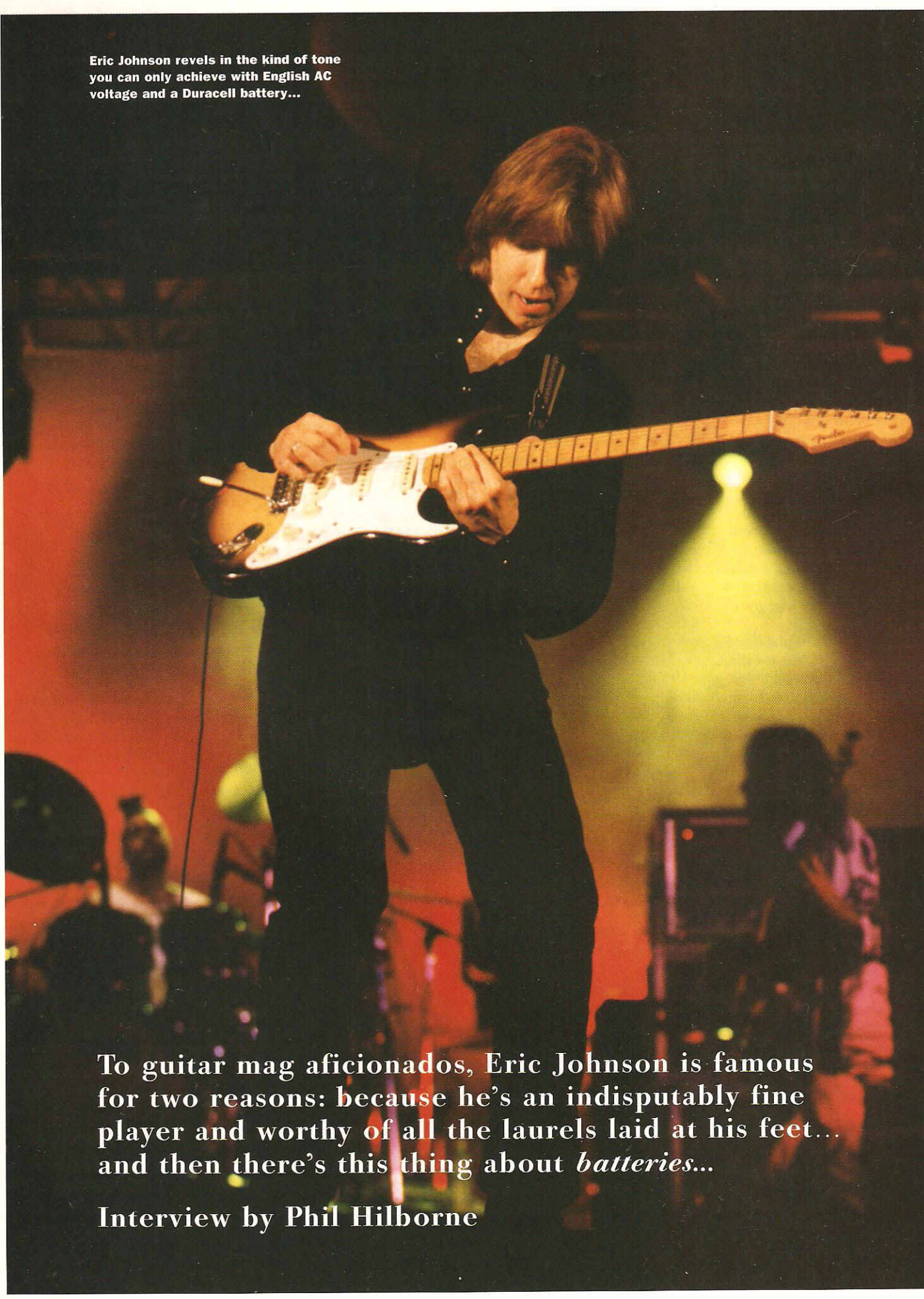
it quite an unusual design for Fylde. The guitar features an English walnut back and sides, an ebony fingerboard, a five-piece laminate neck of ash, walnut and mahogany, and a surprisingly more-heavily decorated cedar top. Known for their folk guitars, Fylde hope the Magician will prove how excellent their craftsmanship is, no matter what the style.

Meanwhile, to celebrate 25 years of quality craftsmanship, the Magician will go on sale at the specially reduced price of £1,295, later to return to the normal price of £1,495. For further details on the Magician or any other Fylde guitars, call 01768 891515.

Interview

Star File

Eric Johnson revels in the kind of tone you can only achieve with English AC voltage and a Duracell battery...

A full-page photograph of Eric Johnson performing on stage. He is wearing a dark shirt and dark pants, and is playing a light-colored Fender Telecaster guitar. He has long, wavy brown hair. The background is dark with stage lights, including a prominent yellow spotlight on the right. Other band members are visible in the background, including a drummer on the left and a bassist on the right.

To guitar mag aficionados, Eric Johnson is famous for two reasons: because he's an indisputably fine player and worthy of all the laurels laid at his feet... and then there's this thing about *batteries*...

Interview by Phil Hilborne

Texas Tone!

Eric Johnson

When Eric Johnson was interviewed in our sister magazine *Guitarist* a few years ago, he started a heated debate in the letters page that went on for months. It was all to do with the fact that he said he could tell the difference between Duracell and any other battery when used in an effects pedal. He went on to say that the metal used in the jack plug tip had an effect on tone, as well. Readers ranted and raved; had the guy got ears like a bat or was it all bull, they demanded. The matter was never really settled, but he certainly had everyone going for quite a while!

Obviously, the Texan guitar whizz is quite pernickety when it comes to guitar tone, and anyone who has heard his albums *Tones*, *Ah Via Musicom* and *Venus Isle* might just start to understand why. One of the more unique voices on the instrument, Eric's guitar playing wowed audiences on his recent *G3* tour with fellow virtuosos, Joe Satriani and Steve Vai. *GT* interrupted his busy schedule for a quick chat – and, yes, we did ask about the battery thing!

In your current band, you're using a keyboard player (Steve Barber). Do you find it different working with keyboards as opposed to playing with just your old trio line up?

"In some ways it can give you a bit more freedom, but in other ways it doesn't. I mean, I had got so used to playing in a trio where you just had so much room to do whatever you want. I think that working with a keyboard player has hopefully taught me to play with a little

more restraint in places and it allows more textures to come through in the music as well."

There weren't any acoustic guitar tunes on *Venus Isle*, why was that?

"Well, I have been kind of holding out on that because I am hoping to do a complete acoustic record sometime. I have got about ten songs in the making at the moment and I have just got to get round to doing it!"

Have you any plans to come back to the UK and tour at all?

"We have no definite plans at the moment but I personally can't wait to get back to London – you have got the best AC voltage in the world; you can't get better tone than when you're

"Yeah, that's really true. I have a natural tendency to play up on the beat, and there is a certain energy that happens with that, but compositionally it sounds distasteful to record stuff that is up on the beat. So I have been struggling with that lately, and also that was the reason that my last record took me so long to finish. Actually, the lead guitars on the record were the quickest thing that I did – I really didn't have to spend that much time on them at all. I did get totally involved in trying to find a new pocket for myself, however. I just got really disenchanted in the way that I was always constantly playing up on the beat and rushing things. So I thought, 'God I need to

Have you spent much time recently developing your lead playing too?

"What I have been working on lately is trying to play through chord changes more. On the last album I kind of started it, but I want to keep going further in that direction for now. I have also been working on using a little bit of a different angle for the way I pick the string(s) which is coming along well!"

Do you work with click tracks yourself in the studio?

"Yeah, for some things. But for a track like 'SRV' (this month's main transcription) that was a live outdoor gig on the BB King tour, and I went back and re-did the guitars but the bass

"I can't wait to get to London – you've got the best AC voltage in the world!"

over there! When I was there I ran my amps on the US voltage of 110 volts and there was something about that drop from 240 volts down to 110 which really seemed to sound and work better. It's something to do with running at 60 cycles instead of 50... It's no wonder that Hendrix moved over there!"

Is there anything specific that you are working on playing-wise at the moment?

"The one thing I am trying to work on is my rhythm – I've got to really work on getting things in the pocket."

Do you find that when you solo it's natural to be reasonably loose in order for it to feel and sound right and yet when you are playing rhythm guitar the opposite applies?

start trying just to be a better rhythm player' and I found that a very, very difficult thing to do."

I play a lot of sessions at the *GT* studio and I am often playing along to sequenced drums that obviously don't budge, timing wise. I tend to find that if you play rhythm guitar parts in that situation – almost in a robotic way – it feels strange at the time, yet when you listen to the playback it usually sounds great!

"Yes, you are right, I have experienced that. But, having said that, I also feel it's sometimes very natural to bend the timing a bit, too. There's a beauty in that. Take early Police records. They're up and down, all over the place, tempo wise. Yet they still sound perfect."

and drums were taken from the live show."

Has your equipment changed a lot lately?

"No, not really, I'm not using the Fender Twin Reverbs much any more, I'm enjoying using Vibrolux Reverbs, Vibraverbs and Deluxe Reverbs. They are all smaller amps than the Twin, but have got a sweeter sound to them – they have got that tube rectifier in them that helps a lot. ➤

'SRV'

Check out Eric Johnson's tribute to fellow Texan Stevie Ray Vaughan in this month's main transcription, starting on page 26.

► Also, they are not quite as piercing and loud as the Twins were; if I need the volume I just mic them up anyway."

You are renowned for being very, very meticulous about your equipment – the notorious Duracell batteries furore immediately springs to mind!

"Yeah, I got caught in some pretty hot water over that – it's my big claim to fame! [laughs]. I have visions of game shows on

protection that would be great."

I have looked into getting something to do that myself and the best ones, for me anyway, were too big to carry around – it would mean taking another object that's about the size of a stack out with you...

"Yeah, and then the next step from that would be to take your own generating station around in a truck or something [laughs]."

to do something that isn't inspirational to you – because if you have that inspiration, it's all going to happen more naturally. The next thing is to listen to people you really love and try to emulate what they do. Even if you copy them lick for lick, that's just a stage you need to go through in order to get somewhere later. Thirdly, as you work on what you play, tape yourself with a little recorder; it

keep a watchful eye on what people like and what they don't like and change things to suit what you see.

"Also, you should always try to keep your practising interesting for yourself. What I like to do at least is to try and incorporate things like songwriting and other guitar ideas so you don't just sit there practising scales dryly for hours. Keep an open mind about music and remain a student of the guitar. You never really arrive – there is always more to learn.

"Working on rhythm guitar is important, too; this has often been overlooked in the past. I don't know about now, because people aren't just into the shredding thing any more. But I think it is really vital to look at the whole picture of the guitar and get into it all, and not just sit there playing licks." ♦

Tex pistol: the return of the G3 gunslinger playing a tasty-looking vintage Stratocaster

"That's what I'm working on now – to get less obsessed... to just play music"

TV with me in a blindfold being forced to tell the difference..."

You're not a shareholder in Duracell by any chance?

"No! But I still hold that if you set up an amp with a Tube Screamer or something in front of it and adjust it just how you want it, don't touch a thing and go from a Duracell to another battery – you will hear a difference in the clarity of the top end on the distortion. It's a real bizarre thing, I don't know why that is, but people can experiment for themselves and they will hear the difference. You know there are just so many variables in equipment – it's like amplifiers; one night they will sound great and the next it will be like, 'What happened to the sound?' There are so many subtle changes and nuances that are always happening that they can all affect the tone."

Did you end up getting some sort of voltage regulator for your amps anyway?

"I got an isolation transformer; I got this huge transformer that is strictly an isolation transformer, it doesn't have any power surge protection in it, because I don't like what the surge stuff does to the sound."

So, you don't have anything that keeps the voltage at a certain rate or level?

"No, but I would like to look into that. If I could find something that would do that but without all the surge

By that point, people might start to think you're getting ever so slightly obsessive, maybe!?"

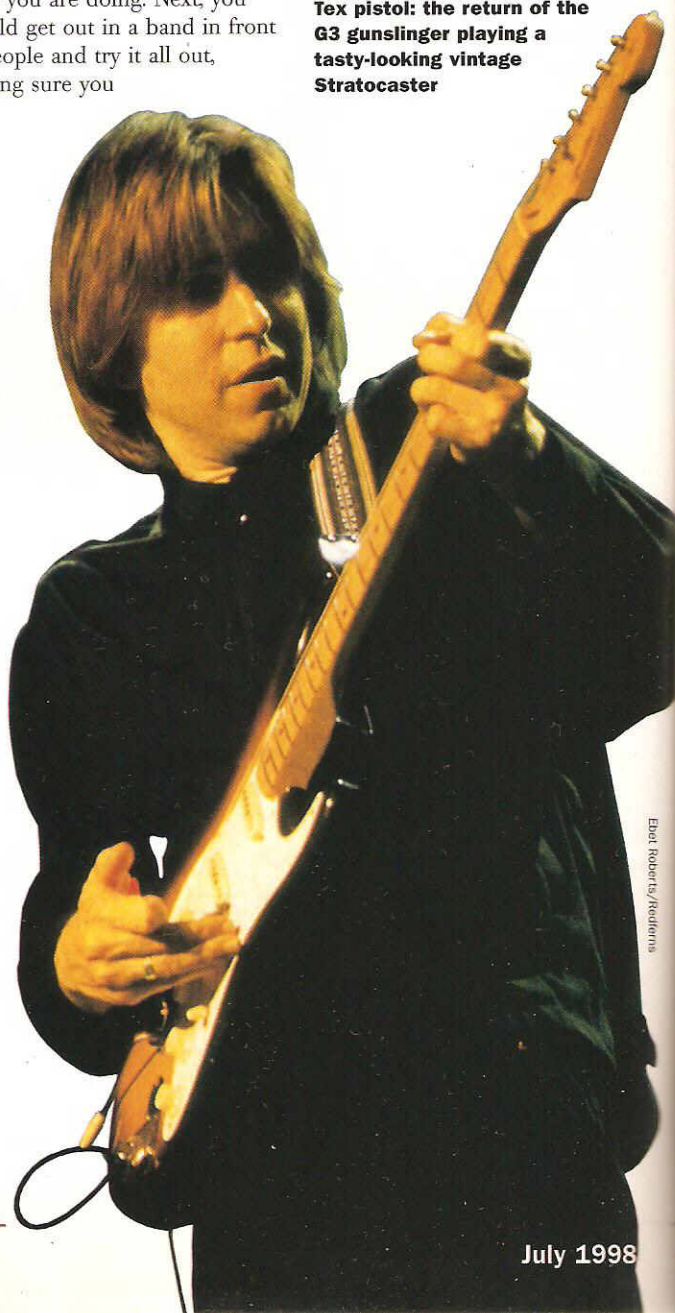
"Oh no, that's what I am working on now – to get less obsessed with all that, because there is a point where you just have to stop and play music! Actually I am getting ready to build a new pedalboard that is going to be really, really small. It's just going to have a chorus pedal and two fuzzes and that's going to be it – I'm going to try to learn to play without anything else. I'm just going to run the reverb and echoes out through the PA and be fairly dry on stage..."

Technically, I have noticed how you tend to go for a smooth sound where it's actually difficult to hear if you are picking or playing legato – is that a conscious thing, do you really try to minimise your pick attack? "Yeah, I do. I guess I have got into this thing where I am trying to adjust the sound of my guitar to where it's not quite sounding like a typical guitar. I have been working for a long time on getting the equipment to sound just right so that it would promote this kind of thing."

In closing, could you tell *GT* readers what you consider to be some of the most important aspects for any developing guitarist to aspire to?

"Firstly, find the type of music that really inspires you in a passionate way so that you don't ever have to force yourself

doesn't have to be anything fancy, just a little piece of junk will do. Tape yourself and learn to be discerning about your playing so you can hear when you are really playing your best, and how you can improve on what you are doing. Next, you should get out in a band in front of people and try it all out, making sure you



Eric Roberts/Redfern

"You never really arrive – there's always more to learn"

Geoff's Blues

Hendrix Lead

Apart from being a rock legend, Hendrix was probably one of the best blues players of his generation. GT raids his treasure trove of eminently learnable licks!

Lesson by Geoff Whitehorn

GTCD
TRACK 02

❖ **Jimi**
Hendrix's most famous slice of blues magic was undoubtedly 'Red House', where he could unleash all his blues fire in the course of a single song. A slow blues, 'Red House' would be inserted into a set if Jimi wanted to musically 'pause for breath' during a performance. Numerous live versions are available on CD.

❖ **double a riff**
Literally play a riff along with yourself, at the same pitch, higher, lower or in harmony.

It's a tempting thought that one day people are going to run out of things to say about Jimi Hendrix! But as each new generation of guitar players is captivated by the man's style and general phenomenon (and who can blame them?), I would guess that we're still years away from anything like that happening.

You'll remember that last month we looked at a sort of Hendrix rhythm part to a blues – a mixture of riffs and chords. This time, we're going to look at some of Jimi's characteristic blues lead work.

For this lesson, I've tried to play every Hendrix blues cliché I can remember over the backing track we looked at last month. Jimi would often **double a riff** an octave higher on record and that's exactly how I've kicked off on this month's GT CD. Once we get into the solo ideas, check out the string bending; Jimi would often 'overbend' a note to great effect. Overbending is very much a blues thing – listen to players like Buddy Guy and you'll see what I mean. It doesn't suggest a lack of technique or control, quite the reverse. Listen to how emotive that extra push beyond the note can be. Actually, there's quite a bit more to be said on the subject of the Hendrix bending technique while we're here...

Another thing I've included in the solo is Jimi's trademark 'siren' bend, which has been copied by just about every guitar player since! It's as if he was mimicking the Metropolitan Police two-tone siren, with the Doppler Effect thrown in for good measure. To pull this one off to good effect, you really have to be in control of the strings, otherwise it

will just sound like a nasty accident. Look carefully at the tab, take things slowly and get those sirens wailing!

Still on the subject of bending, make sure that you take note of the way Jimi used to 'let down' a bent note after playing it. Nobody seems to do it quite like him and so it's definitely an area worthy of study. Take note, too, of those unison bends! These are done by playing a note on one string and bending the string below it up to the same pitch. For obvious reasons, this little trick is usually done on either the top E and B or B and G strings. Look at the tab and check out the GT CD for further clues!

Jimi's vibrato is another thing which

seems to have been totally unique. The closest we mere mortals can get to it is to vib quite wide – but stay in control at all times.

As far as Jimi's tone is concerned, you'll certainly be in the right area if you play a Strat through Marshall amps. Jimi



Trading licks with Jimi's spirit: Geoff gets plugged into the Hendrix hoodoo

would use all the pick-up selections on his guitar, although it may be true that you'll see the pick-up selector in the neck position for much of the time. Jimi would also use a fuzz pedal between the guitar and amp and was renowned for using eardrum-ripping levels of volume in concert (this was in the days before master volume amps, though – don't go and hurt yourself for the sake of authenticity!). And remember, setting your guitar alight might look cool, but it's not something your insurance company will understand! ❖



The one and only: Hendrix carves his name on the 60s

Elliott Landy/Redferns



Geoff Whitehorn

❖ By day he's holed up in his studio, concocting a monthly blues column to delight *GT* readers; by night, he's busy

touring the world and recording with The Paul Rodgers Band. In the past couple of years Geoff has also played live with The

Who (at Madison Square Gardens) and recorded with ex-Pink Floyd bass player Roger Waters... Is there no end to this geezer's talents?

CHORUS I

gliss vib gliss vib gliss vib

MU S CO S CO CO CO CO CO S

GT TAB

1 E7#9

3 A7#9

6 E7#9

9 B7#9 E7#9

CHORUS II

vib gliss 3

CO MU— BU RPB partial LD PBU S H PO CO

12 B7#9 E7#9



gliss vib gliss gliss vib gliss

S slow BU LD PO PO S S BSS

7 9 (9) 12 (16) (16) 12 9 12 12 9 (9) 8 9 (9) 10 (12) 10 8

15 A7#9

vib vib vib gliss gliss vib gliss gliss

S PO BSS PO S BSS S MU S

10 8 9 7 9 7 5 7 5 (5) 7 5 3 0 7 5 (12) 7 5 7

18 E7#9

vib gliss vib gliss vib VII gliss

BU S S BU LD PO S PO

7 (9) 4 7 (7) 7 7 7 9 (9) 9 9 12 (15) (15) 12 9 12 12 9 (9) 9 7 9 7 5 7

21 B7#9 E7#9

CHORUS III

6 3 3 3

H PO H PO H BD slow LD RPB/let ring/gradual LD

5 6 5 6 5 6 7 (9) (9) 7 14 (15) 14 (16) (15) (16) (15) (16) (15) (16) 14 (15)

24 B7#9 E7#9

3 vib 3

LD BU PO BU PBU LD BU PO

14 (15) 14 (15) 14 12 (12) 14 (16) 12 12 15 12 12 15 (17) (17) (15)(17) 15 (15) 12 15 (17) (17) 12 15 12

27 A7#9



30

(catch G string) slow

BU PBU LD BU LD PO BU PO BU BSS PO S S

E7#9

33

BU BU BU BU LD PO BU

B7#9

36

CHORUS IV

BU MU S CO S CO CO CO CO CO S

B7#9 E7#9 Em7

39

CO S CO CO CO CO CO CO S

E7#9 Em7 A7#9

42

CO S H CO S CO CO CO CO CO S

Am7 E7#9 Em7



45

vib *gliss* *vib* *gliss* *vib* *gliss*

CO S CO CO CO CO CO CO S CO CO CO CO

E 15 15 8 8
B 14 14 7 7
G 13 13 6 6
D 14 14 7 7
A 12 12 9 9
E 14 14 7 9

B7#9 E7#9

48

TURNAROUND

vib *gliss* *vib* *gliss* *vib* *gliss*

CO S CO S CO CO CO CO CO S CO CO CO CO

E 7 7 15 15 15 15
B 8 8 14 14 14 14
G 7 7 13 13 13 13
D 7 7 14 14 14 14
A 9 9 12 12 12 12
E 9 9 14 14 14 10

Em7 B7#9

51

vib *gliss* *vib* *gliss* *vib* *gliss*

CO S CO CO CO CO CO CO S CO S CO CO CO CO

E 8 8 7 7 15 15
B 7 7 14 14 14 14
G 6 6 13 13 13 13
D 7 7 14 14 14 14
A 9 9 12 12 12 12
E 9 9 14 14 14 14

E7#9 Em7 B7#9

54

vib *gliss* *vib* *gliss* *vib* *gliss*

CO S CO CO CO CO CO CO S CO S

E 15 15 8 8 15 15
B 14 14 7 7 14 14
G 13 13 6 6 13 13
D 14 14 7 7 14 14
A 12 12 9 9 12 12
E 14 14 7 7 14 14

E7#9

57

vib *gliss* *vib* *gliss* *vib* *gliss*

S BU PO BSS PO BU LD PO PO S

E 9 15 (17) 12 15 12 12 15 12 14 (16) 14 12 14 12 14 13 12 10

rubato

3 3 3

Phil Hilborne's A-Z Of Great Riffs



T - Toto

Toto's long-serving guitarist, Steve Lukather, has got to be one of the best players on the planet. And he knows how to write a mean riff, too!

GTCD TRACK 5

❖ **Steve Lukather** played rhythm guitar on the Michael Jackson hit 'Beat It' and Eddie Van Halen provided the solo!

❖ **grabbing**

Pulling the strings with the fingers, rather than strumming

Performance notes

Ex 1 'Hold The Line' - intro, verse and chorus

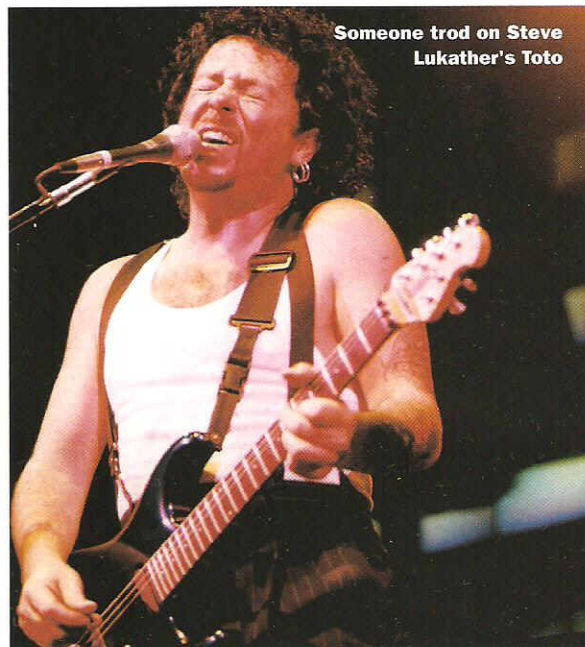
This month we look at the splendid AOR band, Toto and, in particular, some of the many great riffs that have been played by their ace guitarist and top session man, Steve Lukather. First off, we investigate the ever-popular 'Hold The Line'. Along with 'Rosanna' and 'Africa' this is certainly one of the band's best known tracks - it was a big hit for them in the UK during March 1979. In the notation, I have transcribed the famous keyboard intro arranged for guitar (Ex 1 & 1a). This sounds best when played by **grabbing** the chords, with your r/h thumb playing

the lowest notes.

Watch your timing as you play this, particularly as you make the change from A - Bm7 which happens at an unexpected part of the beat and can easily catch you out! The actual guitar part for the intro, verse and chorus of the track is transcribed in Ex 1b. This kicks off with the classic 5 chord riff, (bars 5-8). As you play this you should notice how space is left between the chords. This makes the phrase sound more dynamic and gives the drums and keyboard parts

more room to breathe.

The verse section (bars 9-17) is a fairly straightforward bass line type idea and, as you play it, make sure that you back your guitar's volume off a bit so that it sounds 'cleaner' than the tone used for the preceding 5 chord section.



Someone trod on Steve Lukather's Toto

Roberta Parkin/Reddfern

Phil Hilborne

Phil Hilborne was the first person ever to pen regular rock guitar instruction features in a UK magazine (*Playing Guitar Rock* and *Solo Analysis for Guitarist*). Phil is also responsible for originating the tab/music notation that is now the standard in magazines such as *GT* and *Guitarist*. He has written/contributed to

several books, such as the best-selling *Solo*, as well as *Led Zeppelin Off The Record*, *Elton John Rock Score*, *Jimi Hendrix*, *Electric Gypsy* and Reijo Hilunen's *Guitar Chord Method*.

Phil was Techniques Editor of *Guitarist* for ten years and has been Music/CD Editor for *GT* since its inception. He has privately taught hundreds of guitarists including Rowan Robertson (Dio) and *GT*'s Jamie

Humphries. He has toured both the UK and Europe with his own band and also as part of Nicko McBrain's touring clinic band.

For more info on Phil's gig dates, mailing list, merchandising etc, write to: The Phil Hilborne Band, PO box 1001, Basildon, Essex SS13 1SR, UK or e-mail them on PHB@souris.demon.co.uk - or just drop a line to us here at *GT*.

'Hold The Line'

♩ = 96 0:00 ^{8va} throughout

Ex 1 A-Z of Great Riffs

Keyboards arranged for Guitar With fingers - throughout

GT TAB

1,3 F#m A Bm7 E Esus4 E

17 17 17 17 17 17 17 17 17 17 16 16 16 16 16 17 17 17 16 16 16
 19 19 19 19 19 19 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17
 18 18 18 18 18 18 18 18 16 16 16 16 16 16 16 16 16 16 16 16 16



Ex 1a
A-Z of Great Riffs

♩ = 96 0:00 8^{va} throughout

Keyboards arranged for Guitar
With fingers - throughout

Keyboards on original version play Esus4 - E as shown in Ex 1 here. 1° only - 2° Tacet

1,3 F#m A Bm7 E Esus4 E

Ex 1b
A-Z of Great Riffs

♩ = 96 0:00

Keyboards/Drums Intro

Gtrs 1 & 2 with distortion

1 N.C. F#5 C#5 D5 E5 F#5 C#5 D5

0:20 VERSE

8 E5 Bm C#m F#m Cm

13,15 Bm C#m Dmaj7 Cm 17 Bm C#m

18 D5 E5 C#5 E5 F#5 C#5 D5 E5



GTCD track 5

21

gliss

3

gliss

3

gliss

3

S

S

S

E B G D A E

11 11 9

6 7 7

4 5 5

9 9 7

6 9

6 9 11

4 7 9

6 7 7

6 7 7

4 5 5

F#5 C#5 D5 E5 C#5 E5 F#5 C#5 D5

24

gliss

gliss

3

gliss

gliss

3

vib

S

S

S

E B G D A E

9 9 7

11 11 9

6 7 7

4 5 5

9 9 7

7

9 8 7

E5 F#5 C#5 D5 E5

GT CD Ending

Ex 2 'Hydra' – main riff

Steve Lukather is a master of many styles – rock, combined with funky phrasing, is certainly one of his fortes. This riff should

ably illustrate what I mean. As you play it, take great care to observe all the rests, as they are vital to the overall effectiveness of the part. Also make sure that you mute the

low E string (palm muting) as indicated in the notation.

♩ = 91 1:43

Ex 2

A-Z of Great Riffs

With distortion

CO MU CO CO PO CO

E B G D A E

1,5,9

5 4 2 0

0 2 2 0 5 5 0

5 4 2 0

7 7 (7) 9 9

7 7 (7) 7 9 9

5 5 (5) 5 0 0

N.C.

D5 A5 E5

CO MU CO CO PO CO

E B G D A E

3,7,11

5 4 2 0

0 2 2 0 5 5 0

5 4 2 0

7 7 (7) 4 2 2

7 7 (7) 4 2 2

5 5 (5) 2 0 0

N.C.

D5 F#5 E5

x 3

→ F#5

Ex 3 'Hydra' – polyrhythmic phrase

This idea consists of a six note phrase played three times and phrased

polyrhythmically as three groups of four 16th notes with one group of 16th note triplets. This one makes a great picking exercise for working at your overall timing

and pick control. Make sure that you follow all of the accent symbols throughout, and also take care not to rush the tempo and things should work out fine.



GTCD track 5

1

gliss vib

MU PO S MU PO

3,7 6 6 5 5 4 4 5 5 0

D7#9 N.C.

2

vib

MU PO

8 3 5 0 3 3 0 5 (5)

→ D7#9
GT CD
ENDING

Ex 6 'Gift Of Faith' – intro/main riff

A bit of a tricky one this: not only is the phrasing very syncopated, it is also one of those phrases which is difficult to perform exactly the same every time. The point

particularly applies to the hammer-on/pull-off phrase that appears in bar 1 which should have the D note as fingered on the B string ringing throughout – this note can very easily be muted accidentally by the fingers that are playing the hammer-on/pull-off phrase – so watch out!

Next month we will be bending the A-Z rules a bit by taking a look at a track from one of Steve Lukather's solo projects. So watch out for the Candyman in T For Toto, part 2. See you then! ♦

'Gift Of Faith'

♩ = 86 0:00

Ex 6

A-Z of Great Riffs

Guitar 1 With distort.

Let ring

MU H H PO MU

3 3 (3) 3 (3) 3 2 4 2 0 3 3 (3) 3 3 3

2 0 (0) 2 (2) 0 2 4 2 0 2 0 (4) (0) 0 (0) 0 X 0

0 0 (0) (0) 0 (0) 0 0 0 4 (4) (0) 0 (0) 0 X 2 3

1,3,5,7 Gtr 1 D5 G5/D D5 N.C. G5/D D5 D/F# G G/B Csus2

Gtr 2 (3° + 4° only)

Sources:

All of the examples were taken from the

following albums:

Ex 1 *Toto IV* (CBS Records 450088 2)

Ex 2 and 3 *Hydra*

Ex 4 and 5 *Kingdom Of Desire*

(Columbia/Sony 471633 2)

Ex 6 *Tambu* (Columbia/Sony 481202 2)

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Main Transcription

SRV — Eric Johnson



GTCD TRACK 06

❖ On the GTCD you will hear:

- 1) our version of the track in its entirety,
- 2) each solo section in turn, mixed without any rhythm guitar (you can use these either as backing tracks for the chordal accompaniment, or as a means of hearing the solos themselves more clearly),
- 3) a full backing track featuring bass, drums and rhythm guitar.

❖ **grace note** embellishments in the music indicated by very small notation

This respectful tribute to the late great Texan features a guest solo by his brother Jimmy Vaughan, in addition to all the usual Johnson trademarks...

Lesson by Guthrie Govan

The studio version of this tune (which you can hear on Eric's *Venus Isle* album) contains several guitar tracks to cater for the chords, the melody, the occasional atmospheric harmonic – and, of course, the solos. However, those of you who have seen Eric's rendition of the tune on the recent G3 video will be aware of how accurately he reproduces all of this armed with just one guitar! The part labelled 'main guitar part' in the transcription is thus adapted from this live arrangement, so when you play along with the GTCD backing track, you'll be playing a fairly comprehensive representation of the whole tune.

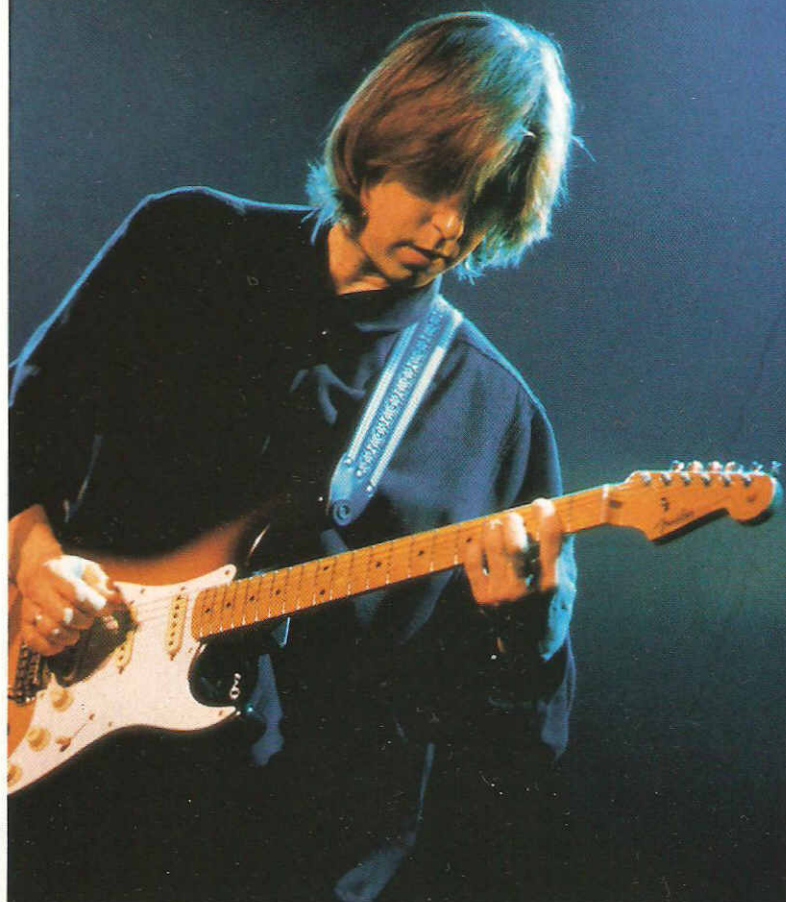
For those who want to research a little further, I've also provided what you'll find labelled as 'additional rhythm guitar parts' in the music. This gives you some of those distinctive chord voicings heard in the background during the solo sections.

Performance Notes

Main Guitar Part:

Bars 1-24 This section introduces

EJ plays 'SRV' with TLC and GVA (good vibes aplenty)...



the main verse (bars 1-16) and bridge (bars 17-24) for the tune and it's all based largely on the E major pentatonic scale:

1	2	3	5	6
E	F#	G#	B	C#

Try fretting the trickier low E string notes (eg bar 1) with your left hand thumb and in general pay heed to where position shifts are marked (in Roman numerals above the staves). It's worth experimenting with where your right hand strikes the strings, too – for instance, the A maj9 at the

end of bar 5, sounds good if you pick it over the fretboard, rather than by the bridge.

A couple of more specific points now: where the two open E strings occur simultaneously in bar 15, pick the top one with your right hand middle finger.

In bar 16, fret the low B with your third finger, then your first two fingers cover the fifth interval on the D and G strings, leaving the fourth finger free to hammer on at the 8th fret.

In bar 17, the last diad is marked 'vib'; this won't work if you keep your first finger barred at the 4th fret, so



instead use your second and third fingers to fret the G and B strings respectively and return to normal barring duties in the next bar.

Bars 25-32: this echoes the section in bars 1-16 but this time it's only half as long. For the fiddly bit on the last beat of bar 27, barre your first finger on the second fret, put your 4th finger on the 5th fret with your second and third fingers on the G and E strings respectively, until you've got a clear, ringing sound.

Bars 33-41: this is similar to bars 17-24, but pay attention to the slides in bar 35!

Note that this section ends unexpectedly, by going to A instead of E and staying there for an extra bar. This is done to set things up for the first solo and is also the one place in the tune where you need a slide (in the video, Eric plays bars 39-40 and then casually drops the slide so that he can carry on with his Jimmy Vaughan impersonation!).

Bars 41-45: this is Jimmy Vaughan's guest solo – it's pretty minimalist, so concentrate on such nuances as the pre-bends, the 'bend slightly sharp' markings and, in particular, the speed at which you execute the bends in bars 45-46. It's little details like this which will make the solo come to life.

Note that **bars 48-55** are notated in an E Dorian key signature and that the prevalent scale in this section is E minor pentatonic:

1	3	4	5	7
E	G	A	B	D

Bars 56-62: it's that verse again – but note the variation in bars 56-58 where Eric slides a 5th shape up and down the neck in a way that requires a great deal of attention to accuracy. Observe that the **grace note** slide in bar 57 has to be quicker than the others, or the timing of the whole lick will go pear-shaped!

In bar 58, you'll need a strong left hand fourth finger and you should also make sure you're changing positions exactly where marked. Note the unexpected slide at the end of bar 62 to lead into...

Bars 63-79: Eric's own solo. I think there are two main Johnsonian trademarks worthy of mention here:

1) Eric often shifts from the obvious pentatonic scale to a less obvious but still technically correct one (à la John McLaughlin) and a good example occurs in bar 66, where a steadfastly E major pentatonic lick becomes an A major pentatonic lick on the last beat. To explain why this works, think of the harmonised E major scale which gives the triads E maj, F# min, G# min, A major, B major, C# min and D# dim. Then look at the major pentatonic scales based on each of the major triads which occur giving:

E major pent:	1	2	3	5	6
	E	F#	G#	B	C#

A major pent:	1	2	3	5	6
	A	B	C#	E	F#

B major pent:	1	2	3	5	6
	B	C#	D#	F#	G#

And note, they can all be constructed from the notes of the E major (Ionian) scale:

1	2	3	4	5	6	7
E	F#	G#	A	B	C#	D#

So, to generalise, if you're playing over chords derived from the E major scale and you want to use major pentatonic licks but you're fed up of doing them in E, try them in A or B and you'll get a different flavour...

2) Bars 70-71 and 73-74 require that

Equipment

On the original, Eric used a 1965 Fender Stratocaster with a rosewood fingerboard running through two Fender amps – a Pro Reverb and a Twin Reverb. (Special thanks to PH for this little nugget of information!) Having scoured some old interviews with this notoriously particular player, I reckon it's also safe to assume that he used .010 gauge strings, a Dunlop Jazz III pick (most likely a red one!), leads fitted with brass jack plugs and, of course, any pedals in his signal chain would be loaded with Duracell, his favourite brand of battery! (You may find all this equipment voodoo a tad anal, but who are we to question the methods of a man whose recorded guitar tones are so consistently breathtaking?)

On the GTCD, we used Phil's red Strat (what a surprise!) running through a Marshall studio 15 valve combo into a Palmer speaker simulator, using a TL Audio valve EQ to add a little boost at 500 Hz for ambience; we also added some delay and reverb.

Throughout, the amp was set thus:

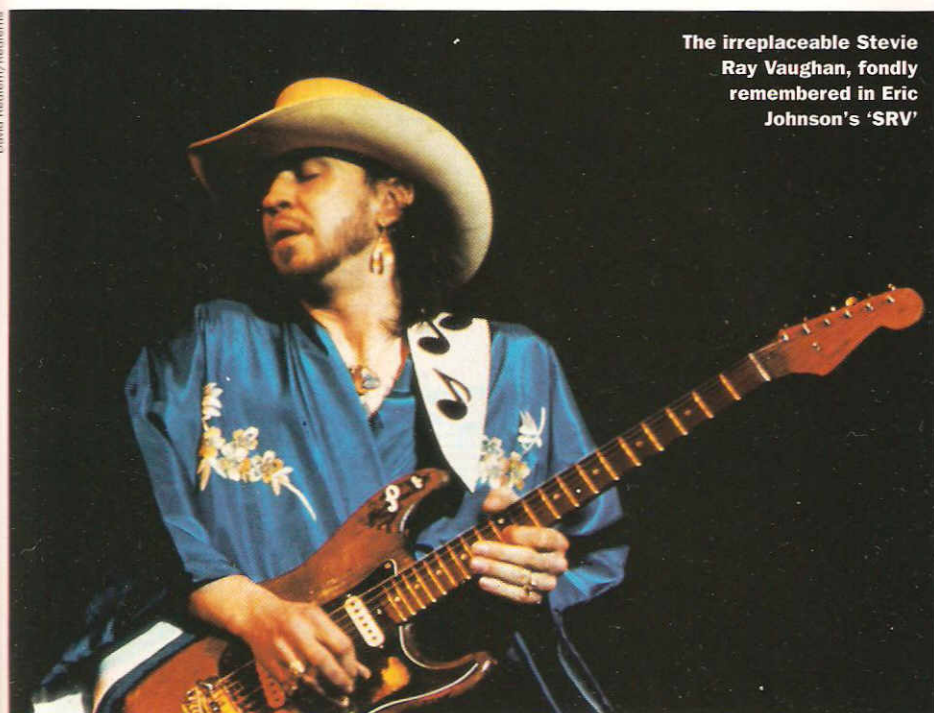
Gain	Treble	Middle	Bass	Output
3	3	4	10	2

And, where overdrive was required (ie in the solos) we added a Marshall Guv'nor pedal (powered by Duracell for maximum authenticity!) and set thus:

Gain	Bass	Middle	Treble	Level
7	6	5	4	5

The melody was played on the neck pick-up, moving to the bridge pick-up for the solos and the rhythm part was recorded using the front and middle pick-ups together.

But enough of all this – make sure you have a slide at the ready and an overdrive pedal within easy stomping distance. Now you're ready to get down to some playing!



The irreplaceable Stevie Ray Vaughan, fondly remembered in Eric Johnson's 'SRV'



GTCD track 6

your right hand should touch a node exactly half way between the bridge and each fretted note, to produce harmonics on the octave higher than the pitches played by the left hand. You can either execute these using standard pinched harmonics, (keeping your right hand thumb 12 frets higher than whatever the left hand is doing, and glancing it off the string as you pick it) or you can put the pick between your thumb and middle finger, leaving your right hand

index finger free to point at the node.

I believe Eric favours the latter approach and it certainly makes it easier to see what you're doing, but if you're not prepared to move your pick into an unfamiliar position mid-solo, the first way works fine, though it takes practice to learn whereabouts on the string's length each note's harmonic is.

Bars 80-end: From here on, the rest of the tune will look reassuringly familiar, apart from the tricky chords in bar 94, which

should be practised slowly at first.

Additional rhythm guitar part

There's not much that needs to be said here except that the chords in bars 64-79 will sound more keyboard-like and authentic if you play them using a combination of pick and right hand fingers. Note the clever use of open strings in voicings like the C#m11 in bar 64 and the Esus (add9) in bar 70.

As always, enjoy. See you next time. ♦

'SRV' - main guitar part

♩ = 128

IX

vib

gliss

gliss

V

II

gliss

With clean sound + delay

MU S S Let ring H H PO S

GT TAB

11 11 9 11 9 11 10 11 9 10 11 7 5 2 4 2 4 2 4 6

1 C#m A

MU CO MU MU—I S MU

5 4 2 2 5 5 9 11 9 11 9 11 9 9 9 9 7 5

3 E5 Bsus4 E5 (9) 11 9 11 (9) (9) C#m Amaj9

IV

II

H H H CO S

(9) (9) (9) (9) 4 7 4 4 (4) 4 7 4 4 6 4 7 4 2 2 4 2 0 11 11 9 11 9 11 9 11

6 E

IX

MU Let ring CO S S PO CO S

(11) 13 13 9 10 12 11 9 10 12 12 14 11 13 (14) 12 13 11 13 11 14 7 9 11

9 C#m C#m/E A E6



Sheet music for guitar, featuring a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The music is divided into five systems, each with a treble clef staff and a six-string guitar staff. The guitar staff includes fret numbers, accidentals, and chord names.

System 1 (Measures 12-14): Treble staff has a glissando on the 9th fret. Chords: CO, S S CO, CO, H PO. Chord names: C#m, Amaj9.

System 2 (Measures 15-17): Treble staff has a vibrato on the 5th fret. Chords: H, H, CO, H, CO. Chord names: E(sus2), B(add9), C#5, C#m7.

System 3 (Measures 18-20): Treble staff has a glissando on the 9th fret. Chords: CO, H, CO, S, IX, VI. Chord names: E5, B/D#.

System 4 (Measures 21-23): Treble staff has a vibrato on the 9th fret. Chords: H, H, CO. Chord names: B6, A, E(sus2).

System 5 (Measures 24-26): Treble staff has a vibrato on the 9th fret. Chords: H, H, H. Chord names: C#m, A.



GTCD track 6

IV II IX gliss gliss IV V

H H CO S S

E B G D A E

27 A/E E C#m Amaj9

30 H H H CO H CO

E B G D A E

30 E B(add9)

vib gliss gliss

MU S S L/H H PO H

E B G D A E

33 C#5 C#m7 E

VI IV

CO H MU

E B G D A E

36 Badd9/D# C#m B6 A

slow gliss w/slide + overdrive w/overdrive

S S S S PBU PBU

E B G D A E

39 E Esus4 A



42

A B C#m

PO H

vib

E B G D A E

45

B A B

BU CO BU S

gliss

E B G D A E

48

D/E E D/E E G

PO MU PBU CO PBU BSS

E B G D A E

51

A D/E E D/E E

XII IX XII

gliss vib gliss

S PO PO BU LD PO CO PO CO S CO

E B G D A E

54

G A C#m

BU LD PO BSS CO w/clean sound MU H S S S CO

vib vib gliss gliss gliss

E B G D A E



GTCD track 6

57

gliss gliss gliss gliss gliss

S S S S S

S H PO H PO MU

18 22 16 16 18 16 16 13 11 11 13 11 11 13 11 7 9 11 9 7 9 6 (6) 11 11 9 11 (9)

A E

60

gliss gliss gliss

S S CO MU S

H H H S

9 11 9 9 11 9 9 9 9 9 4 7 4 4 4 4 4 7 5 (5) 5 (5) 4 6 4 7 4 2 2 4 2 0

C#m Amaj9 E

63

vib w/overdrive

MU H CO MU H

9 11 9 11 9 (9) 11 (11) 9 9 11 9 (9) 11

B C#m

66

VI VII IX vib

H PO PO H PO PO PO PO CO BU LD

9 7 12 7 9 9 7 9 7 9 9 6 9 7 9 7 11 9 11 (11) (11) 11 (13) 11

E

68

Art Harms + 8va

BU LD BU CO S

11 9 11 (13) 11 (13) 11 (12) 11 12 11 9 (9) 7 9 11 9 12 (12) 11 S 12

C#m E



Loco

gliss 3

gliss 3

gliss 3

gliss 3

BU LD

S

S

BSS

BSS

14 (16) 14 (14) (14)

11 9 11

11 13 9 12 14 9 12 9 9 12 9 14 12

71

C#m

Art Harms + 8va

vib

PO

BU LD

9 11 12 9 11 9 11 9 9 11 9 11

11 12 11 (12) 11 12 14 17

73

vib Loco

gliss

gliss

gliss

gliss

gliss vib

gliss

gliss

semi-harm

BU LD

S

PO S S S

S

S

PO CO

19

11 13 12 14 16 (17) 16 14 12 14 12 9 7 5 (5) 6 5 7 9 7 5

75

C#m B A

gliss gliss gliss

S S S PO H

CO

w/clean sound

MU S S

gliss gliss

vib

4 6 4 6 4 2 2 2 (2) (0) 11 11 9 11 9 (9) 11 9 11 9 11 7

78

E C#m

II

gliss

S

MU

MU

vib

(7) 2 4 2 4 4 6 0

0 5 2 5 2 2 2

11 9 11 9 X

81

A E Bsus4 E5

E	
B	
G	
D	
A	
E	

E
B
G
D
A
E

E
B
G
D
A
F

'SRV' – additional rhythm guitar part

34 ● Guitar Techniques





GTCD track 6

65

B5 C#5 Eadd9 E C#m11 C#5

69

B5 C#5 Emaj9 Esus4(add9) C#m11 C#5

73

B5 C#5 E5 Esus4(add9) B/D# C#m B6 A

77

18

18

E A E5

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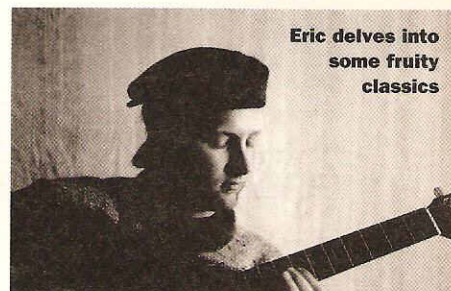


Unplugged

Rondo And Minore

(Opus 34)

A challenging classical duet by classical composer Ferdinando Carulli (1770-1841) transcribed for two guitars by Eric Roche
Arranged and performed by Eric Roche and Phil Hilborne



This month, we are looking at the most substantial and challenging of the pieces in our series of classical guitar duets. It is taken from the second guitar duet of Ferdinando Carulli's Opus 34 collection. Because of the length of the piece I have chosen only to use the 'Rondo' and 'Minore' sections of the piece. The duet originally opens with a slow 'Largo' section. I have transcribed guitar part one for this month's instalment, and the second guitar part will feature next month.

Performance notes

The piece is very classical in its form and harmony. The semiquaver rhythms should be played as straight as possible. Both guitars take the melody in turn, while the other plays harmonic support. It is very important that both guitarists control the dynamics of their respective parts to allow the melody to sing above the accompaniment. I have marked the dynamics using conventional piano/quiet (p) and

forte/loud (f) symbols. The pp marking indicates a pianissimo (very quiet) section. The dynamic markings stay in force until the next dynamic marking appears. In bar 63-64 and bars 128-132 I have included accent marks over certain chords or notes. These accents apply to all the notes that appear beneath them. Throughout the piece I have indicated where passages should be played **ponticello and tasto**. The use of these markings allows the performer to achieve a variety of tone-colours which the guitar is so capable of producing. In fact the guitar, in my opinion, is capable of producing more shades of tone-colour than any other instrument.

Fingering

The bulk of the melody can be played in the seventh position. The melody is supported not only by the second guitar, but also by bass notes in the same part. Take care that these are not played so loud as to affect the clarity of the upper notes. The grace notes used to decorate the tune are an important part of the composition

and each should be considered carefully. The tempo of the piece (84 bpm) was decided by myself and Phil and is not set in stone. If anything, the piece could be performed at a more up-tempo speed without losing the intention of the composer.

The directions for the form of the piece are quite simple. Play bars 1-32 as far as the 'Fine' (pronounced fee-nay, meaning end) marking. Continue through as far as bar 67. At this point, observe the 'DC al Fine' marking. This literally means 'Go back to the start and play as far as the 'Fine' marking'. This time, when you get to the fine go to bar 100 for the 'Minore' section. Play to the end of the this section (bar 136) and then return to the start (Rondo) and play for the last time to the fine marking (bar 168). The backing track is a recording of guitar part two for you to practise guitar part one with. Next month the second guitar part will close our classical series ❖

GTCD
TRACK 10

❖ Nail it down

Controversy once raged as to whether to pluck the strings with nails or with the fingertips. Today's classical guitarists use a combination of nail and flesh by slightly filing down the left hand side of the nails.

❖ **ponticello and tasto**

Ponticello means 'play near the bridge', whilst **tasto** means 'play towards the neck'. There is a distinct difference in tone between the two!

Eric Roche...

Eric Roche is head of the Guitar Department at the London Music School (formerly Guitar Institute Of Technology), where he teaches sight-reading, ear training and acoustic guitar. He has transcribed and performed the music of guitarists such as Pierre Bensusan, Michael Hedges, Alex

de Grassi and Leo Kottke among many others.

Eric hasn't quite decided on which tuning works best for guitar, and is well versed in altered tuning systems. He has also written a number of guitar folios, which are available through Music Sales Limited.

Guitars

I used my Jose Ramirez (1997) and Phil used his Manuel Contreras (1983). I suggest you use a nylon string guitar. Both parts were recorded via a single Beyer dynamic mic placed around the bridge/lower bout side of the soundhole. As well as different approaches to fingering, notice how Phil and I attain different tones. I appear on the right channel and Phil can be heard on the left.



Ferdinando Carulli

This month's featured composer lived during a turbulent period in the history of guitar. At the time of his birth, luthiers were still experimenting with such fundamental issues such as how many

strings to put on the guitar! The size and construction of the instrument varied radically across Europe. The guitar has never enjoyed much consistency of construction, method of technique or use (compared with violinists, guitarists must appear particularly difficult to please!), but the end of the eighteenth century

marked a significant turn. The six-string variety became the most popular form. All over Europe small salons and public rooms echoed with the sounds of a growing band of virtuoso guitarists, including the Italians Matteo Carcassi (*Unplugged* March 98), Mauro Giuliani and Ferdinando Carulli.

GTR 1 RONDO

Allegretto Poco

VII

$\text{♩} = 84$

1,68,137

5,72,141

9,76,145

13,80,149

17,84,153

21,88,157

25,92,161

29,96,165

34



III II

E B G D A E

3 4 3 3 4 3 3 2 3 3 2 3 2 2 2 2 2 2 5 2 4 5 4

38

BIV BIV

f *p*

E B G D A E

5 7 6 4 7 5 4 7 5 4 4 5 5 7 6 4 7 5 4 7 5 4 7 5 2 1 4 2

42

E B G D A E

0 1 0 1 0 0 2 0 3 2 3 0

46

II

f PO

E B G D A E

3 2 2 0 3 2 4 2 5 4 2 3 2 5 2 2 0 4 3 2 2 0 3 2 4 2 5 4 2 3 2 5 2 2 0 4

50

p II

E B G D A E

0 3 2 4 0 3 2 4 0 0 2 4 0 2 3 7 5 2 3 5 2 3 5 2 2 3 3 3

54



GTCD Track 10

109

E B G D A E

113

E B G D A E

118

E B G D A E

122

E B G D A E

126

E B G D A E



130

130

134

VII

Rondo D.C. al Fine

134

BEAT'S, RHYMES & LIFE

HIP-HOP

The mag formerly known as **HHC** CONNECTION

ON SALE NOW

Hot Country

Imitation...



We're told that imitation is the sincerest form of flattery – but it can sometimes be a source of great licks, too!

Lesson by Lee Hodgson

STCO TRACK 12

❖ **If you want** to check out other country fiddle players, try Rob Hajacos, Stuart Duncan, Ricky Skaggs (who played fiddle on Albert Lee's 'Country Boy'), Charlie Daniels and even Vince Gill. And hot newcomer Chris Thile can apparently pick 'n' saw almost anything!

In this lesson, we're going to look at how the playing characteristics of other instruments can inspire us to venture into uncharted territory on the guitar. Violin, banjo and piano ideas can all be successfully translated on to the guitar fretboard, often to good effect.

Fiddle

Section A, in the key of E major is a I-IV-V(-I) progression where the licks incorporate some idiosyncrasies of country fiddle playing: two pitches becoming a **unison**, often either the 3rd (chord tone/scale step) or the 5th is sustained or repeated as a top note. Fiddle players do a lot of single note runs too, often using the Mixolydian mode for an almost bluesy effect but the major pentatonic scale (R,2,3,5,6) is the typical and easy option. Mark O'Connor is the heavyweight champion of the fiddle – he plays guitar like a demon too!

Banjo

The B section is in G major and it's banjo alert! Earl Scruggs, Bill Keith and Craig Smith are bluegrass masters, while Bela Fleck has progressed to playing fusion/blues banjo. In the second half, I threw in a few open-string runs in the style of Chet Atkins or Jerry Donahue – these kinds of licks and runs are arguably banjo inspired anyway.

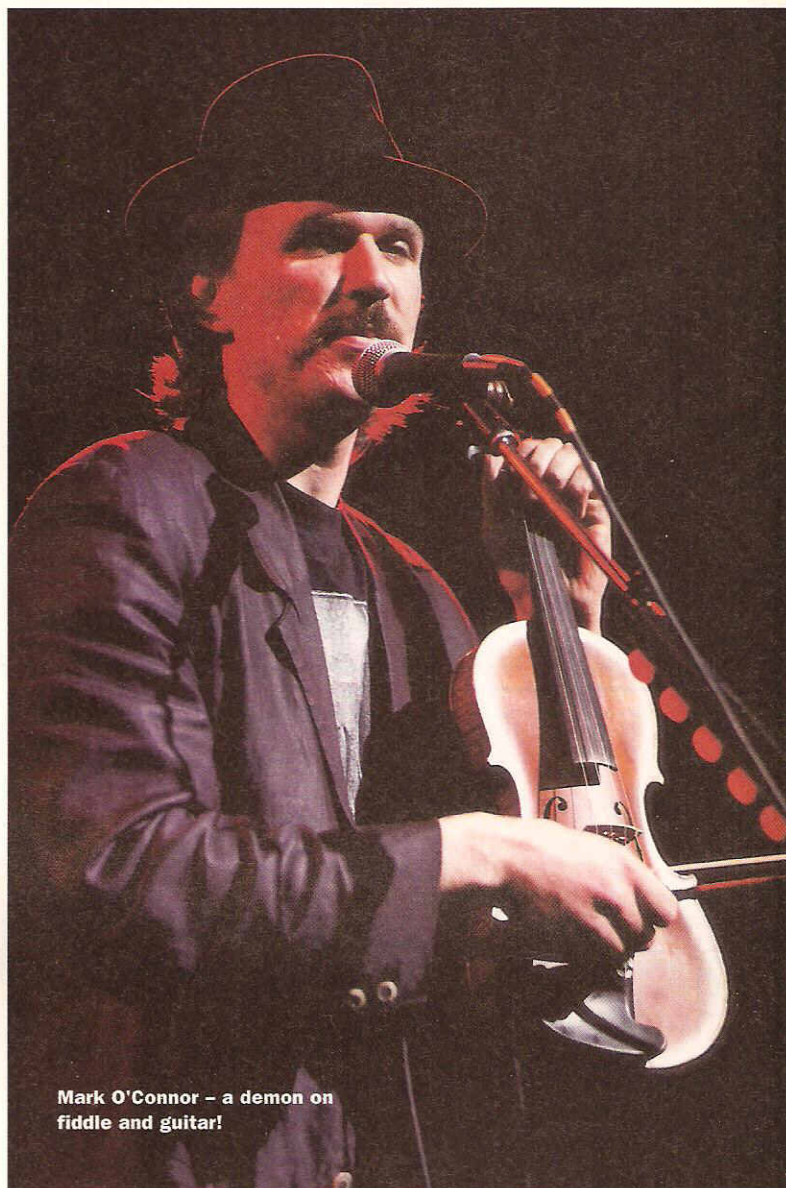
Dobro

The C section introduces some Dobro style licks. Jerry Douglas and Mike Auldridge are the instrument's two main proponents.

Steel guitar

The D section is dedicated to steelie licks. Arlen Roth recalls in his

❖ **unison**
The same pitch being played on two strings usually by bending one up to the pitch of the other.



Mark O'Connor – a demon on fiddle and guitar!

Masters Of The Telecaster book that he was mesmerised back in the late 60s by Clarence White's accurate imitation of the pedal steel guitar effect. Clarence, along with Byrds' bandmate Gram Parsons, had developed a retrofit system of levers etc that enabled the B string to be bent or, more correctly, pulled up by a tone.

Piano

The E section offers some piano style licks. I mentioned some of my

influences last month, and here I'd like to point you in the direction of just a few top session keyboard players worth checking out. Any recording that features Matt Rollings, Pete Wasner, Steve Nathan or John Hobbs should merit investigation.

Mimicking piano-style licks on guitar usually involves double stops, in particular with a hammered on note (usually the lower pitch moving up a tone, and typically the 2nd rising to the 3rd, or the 5th moving to the 6th, or any of this in reverse).

Mick Hulson/Redferns



Chord chart arrangement

Chord diagrams for various chords:

- B7** (or **B7**):
- D7**:
- A7**:
- C#m** (or **C#m**):
- F#m** (or **F#m**):
- Dm**:
- E**:
- F**:
- Am7**:
- D7(2)**:
- Bm**:
- D**:
- G11(F/G)**:

The majority of the chords used are beginner level. So here I've shown some barre chords as options.

Until next month, keep your ears open for new ideas. ♦

Sound advice

Guitar: Fenix TC20 – neck & bridge pick-ups (Duncan Vintage Stacks) in parallel except the C section: both pick-ups in series.

Picato 9~42 strings (oh yes, I wimped out!)

Amp: Marshall JMP1 – house clean

Studio goodies: Mackie desk, Lexicon MPX1, Behringer Composer & TC Finaliser Plus.

♩ = 86

Count

A

0 1 5 9 13 17 21 25 29 33 37 41 45 49 53 57 61 65 69 73 77 81 85 89 93 97 101 105 109 113 117 121 125 129 133 137 141 145 149 153 157 161 165 169 173 177 181 185 189 193 197 201 205 209 213 217 221 225 229 233 237 241 245 249 253 257 261 265 269 273 277 281 285 289 293 297 301 305 309 313 317 321 325 329 333 337 341 345 349 353 357 361 365 369 373 377 381 385 389 393 397 401 405 409 413 417 421 425 429 433 437 441 445 449 453 457 461 465 469 473 477 481 485 489 493 497 501 505 509 513 517 521 525 529 533 537 541 545 549 553 557 561 565 569 573 577 581 585 589 593 597 601 605 609 613 617 621 625 629 633 637 641 645 649 653 657 661 665 669 673 677 681 685 689 693 697 701 705 709 713 717 721 725 729 733 737 741 745 749 753 757 761 765 769 773 777 781 785 789 793 797 801 805 809 813 817 821 825 829 833 837 841 845 849 853 857 861 865 869 873 877 881 885 889 893 897 901 905 909 913 917 921 925 929 933 937 941 945 949 953 957 961 965 969 973 977 981 985 989 993 997 1001 1005 1009 1013 1017 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7421 7425 7429 7433 7437 7441 7445 7449 7453 7457 7461 7465 7469 7473 7477 7481 7485 7489 7493 7497 7501 7505 7509 7513 7517 7521 7525 7529 7533 7537 7541 7545 7549 7553 7557 7561 7565 7569 7573 7577 7581 7585 7589 7593 7597 7601 7605 7609 7613 7617 7621 7625 7629 7633 7637 7641 7645 7649 7653 7657 7661 7665 7669 7673 7677 7681 7685 7689 7693 7697 7701 7705 7709 7713 7717 7721 7725 7729 7733 7737 7741 7745 7749 7753 7757 7761 7765 7769 7773 7777 7781 7785 7789 7793 7797 7801 7805 7809 7813 7817 7821 7825 7829 7833 7837 7841 7845 7849 7853 7857 7861 7865 7869 7873 7877 7881 7885 7889 7893 7897 7901 7905 7909 7913 7917 7921 7925 7929 7933 7937 7941 7945 7949 7953 7957 7961 7965 7969 7973 7977 7981 7985 7989 7993 7997 8001 8005 8009 8013 8017 8021 8025 8029 8033 8037 8041 8045 8049 8053 8057 8061 8065 8069 8073 8077 8081 8085 8089 8093 8097 8101 8105 8109 8113 8117 8121 8125 8129 8133 8137 8141 8145 8149 8153 8157 8161 8165 8169 8173 8177 8181 8185 8189 8193 8197 8201 8205 8209 8213 8217 8221 8225 8229 8233 8237 8241 8245 8249 8253 8257 8261 8265 8269 8273 8277 8281 8285 8289 8293 8297 8301 8305 8309 8313 8317 8321 8325 8329 8333 8337 8341 8345 8349 8353 8357 8361 8365 8369 8373 8377 8381 8385 8389 8393 8397 8401 8405 8409 8413 8417 8421 8425 8429 8433 8437 8441 8445 8449 8453 8457 8461 8465 8469 8473 8477 8481 8485 8489 8493 8497 8501 8505 8509 8513 8517 8521 8525 8529 8533 8537 8541 8545 8549 8553 8557 8561 8565 8569 8573 8577 8581 8585 8589 8593 8597 8601 8605 8609 8613 8617 8621 8625 8629 8633 8637 8641 8645 8649 8653 8657 8661 8665 8669 8673 8677 8681 8685 8689 8693 8697 8701 8705 8709 8713 8717 8721 8725 8729 8733 8737 8741 8745 8749 8753 8757 8761 8765 8769 8773 8777 8781 8785 8789 8793 8797 8801 8805 8809 8813 8817 8821 8825 8829 8833 8837 8841 8845 8849 8853 8857 8861 8865 8869 8873 8877 8881 8885 8889 8893 8897 8901 8905 8909 8913 8917 8921 8925 8929 8933 8937 8941 8945 8949 8953 8957 8961 8965 8969 8973 8977 8981 8985 8989 8993 8997 9001 9005 9009 9013 9017 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D

44,48

52

Chord progression: C | Dm G7 | C | Am G | A7

E

53,61

Chord progression: D | Am7 D7 | G | E

57,65

69

Chord progression: D | Bm | G A | D | A7 | D

- A** = 'FIDDLE'
- B** = 'BANJO'/OPEN-STRING
- C** = 'DOBRO'
- D** = 'STEEL GUITAR'
- E** = 'PIANO'

Lesson objectives

1) Learn how to mimic various 'country' instruments (fiddle, banjo, Dobro, pedal steel guitar & piano).

Benefits: a vocabulary builder and technical workout. Heightens your

awareness of certain stylistic elements and instrumental idiosyncrasies.

2) Develop your ability to cope with typical chord progressions as found in commonly used keys.

Benefits: you will gain confidence via improved concentration, and increase your playing stamina.

Hybrid picking (throughout)

♩ = 86

A

ON THE FIDDLE...

Let ring

H H H PO

S gliss

H H CO

GT TAB

1 E A

H H H H H PO PO CO H

3 3

7 7 7 7 7 5 7 5 12 9 10 12 12 10 9 7 7 (7) 4 5

6 8 6 9 7 6 4 7 4 4 6

3 B7 E



B

YOU PLAY LAST FOUR BARS TO ACCOMPANIMENT

(LINK) Banjo at the ready...

Let ring

H H H

3 2 3 2 3 0 0 3 0 0

5-8 9 E D7 10 G

m a m a m a a m MU

5 4 0 5 5 8 8 0 0 1 X 2

0 0 2 0 3 0 4 5 0 5 0 4 5 3 0 6 2

11 C G D7

H H PO CO

3 2 3 2 3 0 3 0 5 3 11 8 7

PO H S H

10 7 8 0 7 8 0 8 7 0 0 3 0 4

13 G G

H H H H

5 4 5 0 3 0 1 0 0 2 (2)

H PO H CO PO

0 2 0 1 0 0 7 9 7 8 7 7 10 7

15 C G D7

Nat harms

vib

Shake gtr. Nh

YOU PLAY LAST EIGHT BARS TO ACCOMPANIMENT

Let's go Dobro!

8 0 5 5 5

11 7 10 7 0

17 G 18-25 26 E



C

27 A C#m

29 F#m A7

31 D Dm

33 A E A D A

D

35-42 43 G11 44 C

* = bend-catch-pull

45 Dm G7 C

Loco

8va - -

BU CO PB LD PO BU CO RPB LD PB LD PB LD PB LD PO BU (Hold)

Let ring

47 Am * or m a 'roll' G 48-51 52 A7

53

I did it Steinway Let ring unless rest shown...

H H H H CO H H S S CO

12 14 12 10 10 10 10 10 10 10 10 10 8 (8) (8) 5 7 5 7 6 5
10 10 10 12 9 11 9 9 11 9 7 9 (9) 7 7 7 6 5

D Am7 D7

55

G (Gsus2) E

Partial barre

gliss

57 D Bm G (G#) A



1 3 8va Loco

H CO H H PO H H CO H

59 D A7

12 14 17 19 17 17 19 20 19 17 17 19 19 20 19 17 (17) (19) 17 16 18 16 19

YOU PLAY LAST EIGHT BARS THEN RESOLVE ON LICK *

* H

14 14 16 (14) (16)

61 D

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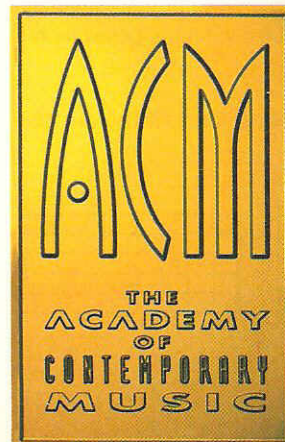
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Theory In Practice

The Fifth Amendment

Last issue we got up to some fun things with fourths, so this month it seemed numerically logical to take a bit of a gander at fifths!

Lesson by Dave Kilminster

GTCD
TRACK 13

❖ Without a doubt, the fifth is one of the most important intervals to learn – it runs through music like letters through a stick of rock!

❖ **A Dorian**
The same as playing the G major scale from A to A.

Fifths are fun, but stacked fifths are even more fun! A quick listen to the intro to 'Message In A Bottle' by The Police will help to give you a rough idea of what they can sound like. But how do you find a fifth in the first place? And what's all this stacking business?

Okay, for continuity's sake I'm going to stick to the same scale as the one we've been using for the past two months – G major.

Pick a note, any note, and go up four notes (five, if you count the one you are starting on): that will give you a fifth. Then you go up four notes from the fifth to find the next fifth. This note is actually the ninth (Yes, I know five and five is ten, but trust me on this one!).

So, as an example, here's a G major scale in two octaves:

G A B C D E F# G

A B C D E F# G

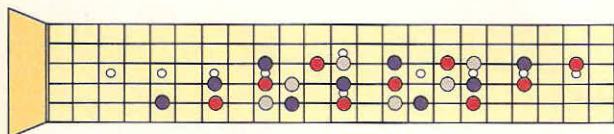
If we start, for instance, on the D and go up four we hit A. Go up four from A and we land on E. D to A is a fifth (D E F# G A) and so is A to E (A B C D E) and so therefore we have stacked one fifth on top of another which gives us 1 5 and 9.

Check it out:

D E F# G A B C D E
1 2 3 4 5 6 7 8 9

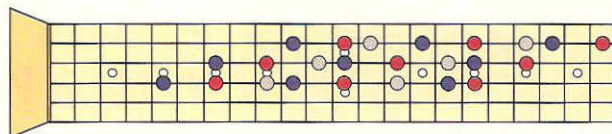
Here's what that shape looks like on the neck plus all the other stacked fifths possible in G major on the A, D and G strings.

Stacked fifths on the A, D and G strings



Here's what they look like on the D, G and B strings. Because of the way the guitar is tuned (in fourths, except for the major third between the G and the B strings), the left hand stretches for these shapes are a little more difficult.

Stacked fifths on the D, G and B strings



Dave Kilminster boldly goes in search of The Fifth Element...

Dave Kilminster

Dave Kilminster is a teacher at London's prestigious Guitar Institute.

Currently, he is busy playing and touring with John Wetton's band (you may have caught John and DK performing recently on VH-1 – steady ladies!).

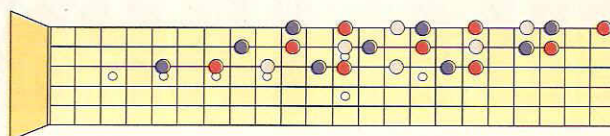
He has a solo CD available, entitled *Playing With Fire...*



Stacked fifths on the G, B and E strings

Make sure your hands are properly warmed up before attempting these. You may want to start at the highest shapes and move slowly down the neck (towards the headstock). Also, make sure that your thumb is behind the second finger, as this helps the hand to open up more.

All the pointers apply for the top string examples as well.



As usual, I've omitted the bottom three strings so that you can work them out for homework! (one of the few words in the English language guaranteed to strike terror into the hearts of hapless students).

For the improvised demonstration piece on the GTCD, I used two tracks: for the first

I used the volume control on my Telecaster to fade the chords in, and a lot of reverb/delay for extra sustain. For the second, I used a clean sound and just picked a few atmospheric notes out.

The backing is centred around an A bass note implying **A Dorian**. This is the

same as the last two months, for reasons that I'll explain in next month's equally thrilling instalment!

Until next time, then, take care, practise hard and don't forget to be kind to animals... ❖

Ex 1a

GT TAB

Fret	9	11	12	14	16	17	19	21
E								
B								
G	7	9	10	12	14	16	17	19
D	5	7	9	10	12	14	15	17
A								
E								

1

Ex 1b

8va

Fret	10	12	13	15	17	19	20	22
E								
B								
G	7	9	11	12	14	16	17	19
D	5	7	9	10	12	14	16	17
A								
E								

1

Ex 1c

8va

Fret	10	12	14	15	17	19	20	22
E								
B	8	10	12	13	15	17	19	20
G	5	7	9	11	12	14	16	17
D								
A								
E								

1

Shaun Baxter's Beyond Rock



HOT TAPS!

For this month's workout, we're inviting you to throw away your pick and prepare for another two hand tapping extravaganza!

GTCD
TRACK 14

❖ You may think that tapping is purely a rock phenomenon, but, in actual fact, jazz guitar players were employing the occasional right hand tap as long ago as the 1950s!

Last month, in preparation for the forthcoming feature on extended arpeggios in rock, we looked at left and right hand tapping. This month we continue our study with another **neo classical** sounding piece which is played without any picking at all.

Most players are familiar with right hand tapping, but what about left hand tapping? Well, there are several technical factors that have to be taken into consideration when mastering this particular technique so, first of all, I'm going to start by giving you a summary of the main technical points covered in last month's article.

What is left hand tapping?

Left hand tapping is the term that I've given to the practice of starting off a new string with a left hand hammer on. It's a technique that makes it easier to use right hand taps because the right hand isn't under pressure to get back into a picking position (right hand taps, of course, allow you to attain much wider stretches than when just using your left hand).

The idea is to combine left hand tapping in such a way that the listener is left unaware of any particular technique being used; to them, it should sound as though you have superhuman 'orthodox' (or conventional) technique. As with last month's piece, I used the bass pick-up (neck) throughout. If your legato technique is strong, this pick-up setting will help to give the listener the impression that you are picking most of the notes).

Noise

Remember, any idle bass strings should be muted by resting the side of your left hand on them and, when hammering on with the first finger, the tip of the finger should stub up

against the bass string directly below in order to keep it from ringing out. The secret is to practise slowly with over-exaggerated movements, with the emphasis on strength, accuracy and lack of extraneous noise. After a while, you'll find that control and speed will start to develop.

To mute any idle treble strings you should use the underside of the fingers of the left hand (especially with the string directly below the one being fretted).

Signing off

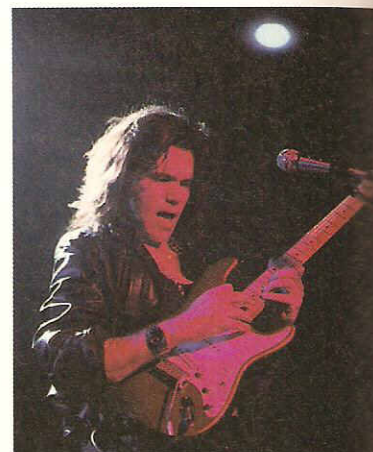
The final important factor is that you should also take care when leaving a string with any of the fingers of the left hand so that you don't cause them to ring open. The main thing to remember is to move out from the guitar with the finger (that is, directly away from the fretboard) and not, say, towards the floor as you would for a pull off.

This month's piece

When composing a technical study, I try to encompass as many important technical factors as possible into one piece (often to the detriment of the overall piece but, after all, it is a technical study not a piece of art).

Bars 1-8

The first eight bars of this month's piece comprises of a sequence of



No picking, please! Shaun utilises his left hand tapping skills. Perhaps...

string skipped minor 7th and dominant 7th arpeggios arranged three notes per string. In the first four bars they are played in ascending sequences of four, whereas, in the next four bars, they are played straight up and down.

Using the first and third fingers of your left hand for all two note spacings (from a semitone to a major 3rd) will cause your fingers to lie flatter on the fretboard. Make sure that you have a significant gap between your first and second fingers when doing this – don't allow them to become glued together. This will help you mute any idle treble strings, as well as giving a consistent strength to all of your notes.

Finally, taking care when leaving a string when tapping with the right hand is just as important as tapping with the left. When ascending a scale or arpeggio, leave the right hand

❖ **neo classical**
Literally 'new classical' – a term applied to those guitarists who use chord structures similar to those used by classical composers (and then widdle over them!)...

Shaun Baxter

Shaun is principal rock instructor and a founder member of The Guitar Institute in London where he has taught every week since 1986. He is module leader for jazz and specialised music styles at the London College of Music and was commissioned by Trinity College to write the world's first grade eight examination for rock guitar.

Shaun is also a highly respected solo artist in his own right. After the release of his highly acclaimed debut album, *Jazz Metal*, Shaun was voted runner up as 'Best New Guitarist' in *Total Guitar* magazine's annual readers' poll (second only to Noel Gallagher of Oasis!) and is included in the 'Guitarist Book of Guitar and Bass Players'.



trailing slightly when starting the new string with a left hand tap (ie release the pressure but don't lose contact with the string).

Bars 9-16:

These bars contain a more traditional approach to right hand tapping (with the occasional descent to the B string via left hand tapping). In other words, as you'll remember from last month, along the length of one string, try to avoid making any

sudden lateral shifts with the right hand – this will produce some very obvious and distracting handling noise. As soon as you've finished the previous tap, start shifting the right hand in one continuous and unhurried movement.

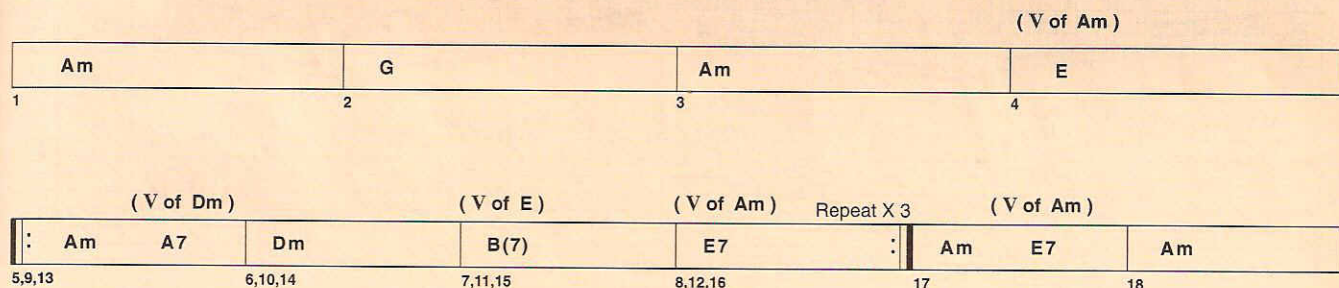
Bars 17-18:

The piece ends with a descending arpeggio sequence of four (using Am and B_b) before leading to an ascending string skipped Am arpeggio.

Theory

As with last month's piece, 'No Picking At All' is composed of chords from the key of C major with the occasional secondary dominant chord thrown in for good measure. The following diagram should tell you all you need to know (if you don't know what a secondary dominant chord is then check out my last lesson in the June 98 issue). The following diagram offers a stripped down version of the chords in order to show their true function.

Chord arrangement



Note that in bar 17 there is an example of tritone substitution. This is something that we have discussed many times before. Basically, any functional dominant chord (that is, a dominant chord that is acting as a V chord and is, therefore followed by another chord a fourth higher, can be substituted by another chord whose root is a

♭5 away). Here the B_b chord can be seen as an inversion of an E7_{♭9,♭5} chord (that is, it gives us the upper extensions ♭5 ♭7 and ♭9).

B_b: B_b D F
 1 3 5

E7_{♭9,♭5}: E G# B_b D F
 1 3 ♭5 ♭7 ♭9

Thanks to the Reverend Phil Hilborne for demonstrating his mighty organ on the GTCD. Next month we'll look at how extended arpeggios can bring a little fizz into your rock playing! ♦

No Picking At All

♩ = 144

GT TAB

1 Am Am7 G G7



GTCD track 14

3 Am Am/F E7 G#dim7

gliss

Handwritten notation: H (L/H) (L/H) (L/H) (L/H) (T) PO PO (T) PO PO H (L/H) (T) PO PO S H (L/H) H H

Handwritten numbers: 12 14 17 14 17 17 17 14 13 16 19 19 16 13 9 13 16

5 Am A/C# Dm Dm/C

Handwritten notation: (T) PO PO (T) PO PO (T) PO PO H (L/H) H H (L/H) H H (T) PO PO (T) PO PO (T) PO PO H (L/H) H H (L/H) H H

Handwritten numbers: 17 15 12 17 14 12 12 14 18 17 13 10 17 14 10 10 14 17 10 13

7 B B/A (E/G#) Bdim7

Handwritten notation: (T) PO PO (T) PO PO (T) PO PO H (L/H) H H (L/H) H H (T) PO PO (T) PO PO (T) PO PO H (L/H) H H (L/H) H H

Handwritten numbers: 17 14 11 17 14 11 11 14 17 11 14 16 12 10 16 13 9 9 13 16 17 14 11 14 17

8va

9,13 Am A/C# Dm Dm/C

Handwritten notation: (T) PO PO H PO H PO H (T) PO PO H PO H PO H (T) PO PO H PO H PO H (T) PO PO H PO H PO H

Handwritten numbers: 17 12 10 12 8 12 10 12 17 12 10 12 9 12 10 12 17 13 12 13 10 13 12 13 20 13 12 13 10 13 12 13



(8va)

11,15 B B/A G#dim7 Bdim7

Loco

17 Am Bb Am

vib

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GT Tips

Sweet Harmony

Part Two

You thrilled to Steely Dan and marvelled at Wishbone Ash – now you can learn how to harmonise guitar parts for yourself!

Lesson by Dave Kilminster

GTCD TRACK 15

❖ **The rules**
we're exploring here don't merely apply to guitars playing together – they can be applied to any other instrument. It doesn't matter if you're a rock band or an orchestra, the rules of harmony are fixed!

❖ **diatonic**
Using only the notes from the prevailing key.

Hello and welcome to part two of our *GT Tips* special on harmony and guitar playing. Last month I harmonised our intro melody using diatonic thirds, so what would it sound like if I added a third guitar part playing a third higher than the harmony? Well, let's take a look at the scale and find out what notes that would give us:

A B C D E F G A
1 2 3 4 5 6 7 1

Our melody started with C, our third harmony provided us with an E, so a third on top of that would give us a G. Next we had a B, the harmony was D, so a third on top would be F. Continuing with the next two notes of the melody, we get G (B and D) and A (A and E)...

Well, I tried these notes with the track and found that they didn't sound very good (your ears, after all, should have the final veto on anything that you play). The third and fourth notes were okay but the first and second... A quick harmonic analysis revealed an Amin7 (C, E and G) going

to a B diminished (B, D and F). Now, this kind of thing would be fine in a jazz context but sounds overly complicated for a standard rock tune like this.

So I opted for a more straightforward triadic approach. Putting an A on top (C E and A) gave me an inversion of an A minor triad whilst changing the second note to G (B, D and G) gave me an inversion of G major. A look at the third and fourth note harmonies revealed a G major chord (G, B and D) and an A minor triad (A C and E) already, which is why they sounded good as they were.

So, to recap; the first four notes of the intro melody have been harmonised to give us A

minor, G, G and A minor.

Now, you're probably thinking, 'This all sounds very complicated, how am I going to remember this stuff?' Okay, confession time. I don't actually *think* about any of this stuff when I'm writing harmonies! I try out different ideas until I hear something that I like. Music theory is a way of communicating what you've come up with to other people. Reading interviews with Thin Lizzy, Wishbone Ash, The Allman Brothers, etc, you'll find that they all took a similar approach and so, although it's good to know the theory behind this stuff, you shouldn't become a slave to it. Someone asked me about a chord progression that I played on my CD *Playing With Fire* and I didn't have a clue what the chords were! I only wrote them because they sounded nice. I could obviously work the chord names out, but I've never had the need (I hope no-one ever asks me to transcribe any of that stuff!).

For the verse, I thought I'd try a counter melody. In other words a completely different melody (different notes, phrasing, rhythm, etc) played over the original melody. Now the original melody and harmony make up quite a busy, ascending phrase, so

Thin Lizzy's Brian Robertson (left) and Scott Gorham hammer harmonies in the 70s





Wah-haw! Southern fried harmonies courtesy of redneck rawkers The Allman Brothers

To make the counter melody stand out I played a higher descending phrase using a slower rhythm (dotted crotchets). It is possible to have a number of counter melodies happening at once. A great example of this is 'Silly Love Songs' by Sir Paul McCartney And Wings, where all the melodies introduced in the song (about four or five, if I remember) are played on top of each other simultaneously at the end of the song. This man is just too bloomin' clever by far!

For the chorus, I doubled the melody an

octave lower for a tougher sound, whilst in the middle eight I used a popular classical music device known as 'contrary motion'. In other words, whilst the main melody and harmony are descending, the third guitar part goes up whilst keeping the same (or similar) rhythm. It was only after Phil had sent me a tape of what I'd recorded that I remembered another very important rule of harmony guitar playing; always check the part you've just recorded by itself.

Listening to the end of the middle eight and the verse variations in isolation I realised that they were poorly played and a bit scrappy, but unfortunately it was too late to go back to the studio to redo them. Oh well, it's good in a way because it means that I'll never make that mistake again!

The verse variations in Ex 5 are just two ways of reinforcing the chord changes – the first two bars targeting C and E (for the A minor) whilst the second two bars are centred around F, A and C (for the F major).

Bars 5 and 6 contain a pedal point idea while a straightforward F major arpeggio is played over the last two bars.

Our final example is another

demonstration of contrary motion with the guitar following the bass line.

As always, I hope that you enjoy playing along with these examples but, more importantly, I hope that it helps or inspires you to come out with some cool stuff of your own. One final thought: sometimes harmonising guitar parts removes any sort of character or personality from a piece (it's known in guitar circles as the Vinnie Moore effect) So, if in doubt leave it out!

Happy harmonising.❖

Ash! Aahh-Aaahhh! Purveyors of more classic rock guitar harmonies, Wishbone Ash



Michael Putland/Reena

Ex 1

GT TAB

1 Gtr 3 Am F

4 Am

7 F G

musical notation with guitar tabs and fret numbers



GTCD track 15

10

E B G D A E

(7) 10 8 (8) 7 9 (9) 10 13 14 16 14 13 (14) 10

TAS TAS TAS TAS TAS TAS tr TAS

gliss gliss gliss gliss gliss gliss tr gliss

E7

13

E B G D A E

(10) (10) 16 17 16 13 17 15 13 16 14 13 15 14 12 14

TA vib S H PO PO

vib gliss

8va

E7#9

Ex 2 - verse

1

E B G D A E

13 12 12 14 14 12 14 15 15 17 15 (15) (15) (15) (15)

Gtr 3 Am F

gliss gliss vib

S S TA vib

5

E B G D A E

13 12 12 14 14 12 14 15 15 17 15 (15) 15 (17) 13 (13) (13) (13)

Am F

gliss gliss gliss vib

S S S S TA vib

Ex 3 - chorus

1

E B G D A E

5 (5) 7 8 (8) (8) 10 (10) 10 11 (11) (11) (11) 5 (5) 7 8

Gtr 3 Dm C G/B Bb7 Dm

gliss

S



8va

gliss

S

21 20 19 22 21 20 23 22 21 20

5 C G/B Bb7

Ex 4 - middle eight

Half time feel

gliss gliss gliss

S S TAS

10 (10) 12 13 17 (17) (17)

1 Gtr 3 Am

gliss gliss gliss gliss gliss

S S S TAS TAS

10 (10) (10) 13 10 12 13 17 (17) 17 15 (15)

5 Am F G

8va

(15) 17 19

12 14 15 13 14 16 14 13 15 14 12 14 15 13 14 16 15 17 18 17 15 16 14 13

10 E7

(8va)

7

15 14 12 14 15 13 14 16 14 13 15 14 12 14 15 13 14 16 15 17 18 17 15 16 14 13

13



(8^{va})

E
B
G
D
A
E

14

Ex 5 - verse variation

E
B
G
D
A
E

1 Gtr 3 Am

E
B
G
D
A
E

3 F

E
B
G
D
A
E

5 Am

E
B
G
D
A
E

7 F



Ex 6 - chorus variation

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Taylor Made

Mouse's Spinney

A little jazz waltz to summon up the mood of the countryside – we're not sure exactly how the mouse fits in, though!

Lesson by Martin Taylor

**GTCD
TRACK 18**

❖ If you enjoy jazz guitar chord/melody style, check out some recordings by Tuck Andress, Joe Pass (especially the 'Virtuoso' series), Lenny Breau and Barney Kessell.

❖ **ninth position**
On the guitar 'positions' are named after the fret location of your first finger. In this instance, you're playing a barre at the ninth fret – hence, 'ninth position'!

For this month's *Taylor Made*, we're going to look at a jazz waltz I wrote back in 1981 and which features on an album I recorded in San Francisco called *Skye Boat*. It's almost folksy in some ways, but a definite underpinning of jazz harmony keeps things moving.

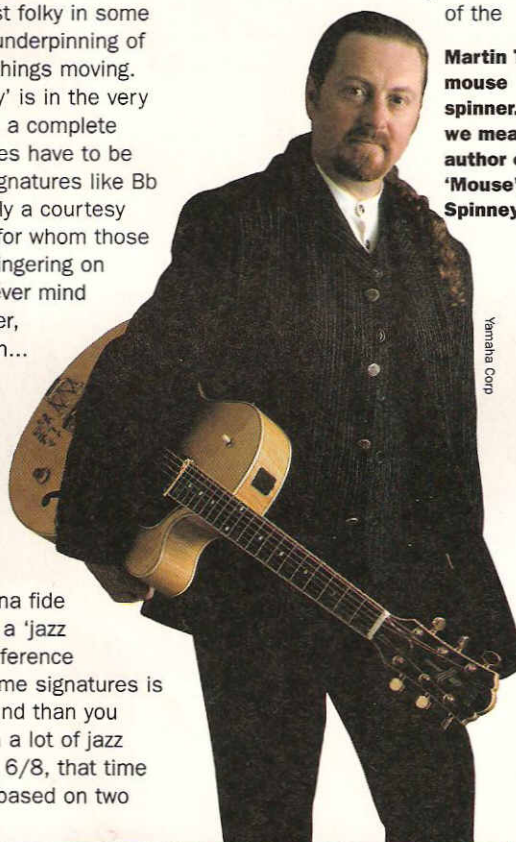
'Mouse's Spinney' is in the very un-jazzy key of D. It's a complete myth that all jazz tunes have to be played in 'flat' key signatures like Bb or Ab. This was mainly a courtesy paid to horn players for whom those keys mean an easy fingering on their instruments. Never mind about the guitar player, he'll just have to fit in... Well, when we play unaccompanied, we call the shots, so D major it is for this tune!

The time signature for this piece is 3/4, which makes the tune a bona fide waltz, as opposed to a 'jazz waltz' in 6/8. The difference between these two time signatures is probably more profound than you would think. Although a lot of jazz waltzes tend to be in 6/8, that time signature is actually based on two

beats to the bar, as opposed to 3/4's more waltz-like three. It's just that, in 6/8, each beat is a triplet, which gives it a slight 'three' feel.

From a technical point of view, you might find some of the

Martin Taylor, mouse spinner. Er, we mean: author of 'Mouse's Spinney'...



fingerings a little awkward to begin with; if you look at bars 11 and 19 and find the chord called G maj7(add 6), you'll see what I mean. It's all down to training the fingers to go where you want them! It might help if you practise that chord shape by itself for a while, so that it won't be quite such a shock when you come across it in the music.

Another shape which might give you a little trouble crops up in bar 34 – the **ninth position** C#13b9 calls for all the left hand fingers to be brought into use. Just tell yourself that the top of the chord looks like the familiar 'D' shape, with a barre in a slightly unusual place, and things should be fine!

If placing your pick aside and playing with your right hand fingers is new to you, then you'll possibly have to do some groundwork before this type of piece starts to feel natural. I don't use a conventional 'classical guitar' type of right hand fingering regime. In fact, I play with my little finger resting on the scratchplate of my guitar, which I'm told is a very bad habit! But it works for me. If you practise playing fingerstyle for a while you'll soon find things start falling into place.

When you are playing through the piece, remember to try and bring the melody to the front as much as possible – that's the part that people want to hear, after all! ❖

Win guitar clobber!

You might remember a couple of months ago I issued a challenge to see if you could spot the melody I was basing a chord study upon? Well, this month I've done it again!

Buried (not too deeply) within one section of 'Mouse's Spinney' is a traditional tune – all you have to do is

name the hidden tune.

Write your answer on a blank postcard and send it to:
Taylor Made Comp 2, Guitar Techniques, GTQ20/2, PO Box 494, Coventry CV3 1YT. The closing date for entries is **16 June 1998.** The first couple of correct entries out of the **GT** hat win a special **Martin Taylor T-shirt.** Good luck!

Small Print: the editor's decision is final. If you don't want to receive further information please mark your entry with a cross.

❖ **For further** information about Martin Taylor's CDs, videos and concert appearances, and to receive a newsletter, please contact PO Box 8403, Maybole, Ayrshire KA19 7YB.



Mouse's Spinney

With swing feel



Let ring throughout

GT TAB

1

D(sus4) G(add9)/D A(add9)/D G(add9)/D

PO CO

3 3 2 3 3 3 5 3 5 5 (5) 7 5 3 3 (3) 5 3

0 2 0 4 0 (0) 4 0 6 (6) 0 (0) 6 0 4 (4) 0 (0)

5

D(sus4) G(add9)/D A(add9)/D G(add9)/D

PO CO

2 3 3 2 CO 3 5 3 5 7 5 3 3 (3) 5 3

0 2 (2) (2) (2) 2 0 4 (4) (4) (4) 4 0 6 (6) 0 (0) 0 4 (4) 0 (0)

9

Dmaj7 D9 Gmaj7(add6) C9b5

CO PO CO CO

2 3 5 CO 5 7 5 5 (5) 7 5 2 2 3 0 (0) CO

0 2 (2) (2) 2 0 5 (5) 0 (0) 4 0 5 (5) 0 3 3 3

13

Dm11 F6 Bb(#11) A Bm7 C#m7

3 0 (0) 3 2 3 2 3 (3) 2 3 0 3 2 3 5

2 0 1 1 0 2 4



17 **Dmaj7** **D9** **Gmaj7(add6)** **C9♭5**

21 **Bm11** **F6** **B♭(♯11)** **A7** **G** **D**

25 **A9** **A11** **Dmaj7/A** **D/A**

29 **A9** **(A11)** **Dmaj7/A** **D/A** **D6/A**

33 **G♯m7♭5** **G♯m11** **C♯13♭9** **C♯m7** **F♯m11** **B7(sus4)**

CO PO MU

gliss S

E B G D A E



37 **Fm7(9)** **Bb7(sus4)** **Em7(9)** **A13** **Eb9**

41 **Dm9** **Dm13** **Gmaj7(add6)** **C9b5**

45 **Dm11** **F6** **Bb(#11)** **A** **Bm7** **C#m7**

49 **D(sus4)** **Dm13** **Bb(#11)** **C9b5**

53 **Bm11** **F6** **Bb(#11)** **A** **G** **D**

Handwritten annotations: H, CO, MU, X.

61

G(add9)/D

A(add9)/D

G(add9)/D

D(sus4)

[illegible]

69

G(add9)/D

A(add9)/D

G(add9)/D

D

'Mouse's Spinney' written by Martin Taylor. © 1992 MRM Ltd, London. Used by permission of MRM Ltd.

Easy Like...

Keef!



The Rolling Stones have been pounding out high class rock'n'roll since some of us were in nappies. It's probably high time we found out what Keith Richards' secret is – so here goes...

Lesson by Lee Hodgson

**GTCD
TRACK 19**

♦ **Keith**

Richards is a long time Telecaster user – favouring a humbucking neck pick-up – though he also uses a Music Man Silhouette (the model that was developed with the aid of a certain Albert Lee).

Basically, if there is a secret, it's in the way Keith tunes his guitar! I felt just like a newcomer to the instrument as I detuned my fifth string to G, the top string to D and completely removed the bottom string – it only gets in the way, according to Keef! Over in *Hot Country* this month you'll hear me trying to be a clever bugger, so guys like me need something like a change of tuning to slow me down and to serve as a reminder that music should be about feel, emotion and keeping things raw and simple. Still, I urge you to check out my other column, because I think there's a definite connection between quite a few of the country licks you'll hear there and the way Keith Richards often plays his lead fills. You see, back around the early 70s, the Stones began showing influences of the country kind which were directly as a result of hanging out with legendary country rocker Gram Parsons of The Byrds.

Anyway, apart from the parts shown here, may I suggest that you check out next month's *Hot Country* article too because it's going to be

very similar in approach to what I'm talking about here: bending 2nds to 3rds and 5ths to 6ths – all very country-rock and indeed Keef-like. As it happens, the soloing is of secondary importance here because, as you'd expect, this lesson is mostly about rhythm

guitar playing...

Once you've adopted the open G tuning you might be surprised how easy it is to sound like a great Keith Richards impersonator. The main chord voicings are remarkably simple to form and

typically feel like your adding on part of a C shape – you'll see what I mean when you try the stuff...

I could analyse the chords themselves by discussing **inversions**, slash chords and suspensions, but what would it prove? And what would Keith think of theory studies, eh? And so, I think it's best that we just savour the sounds

Keith Richards' tuning

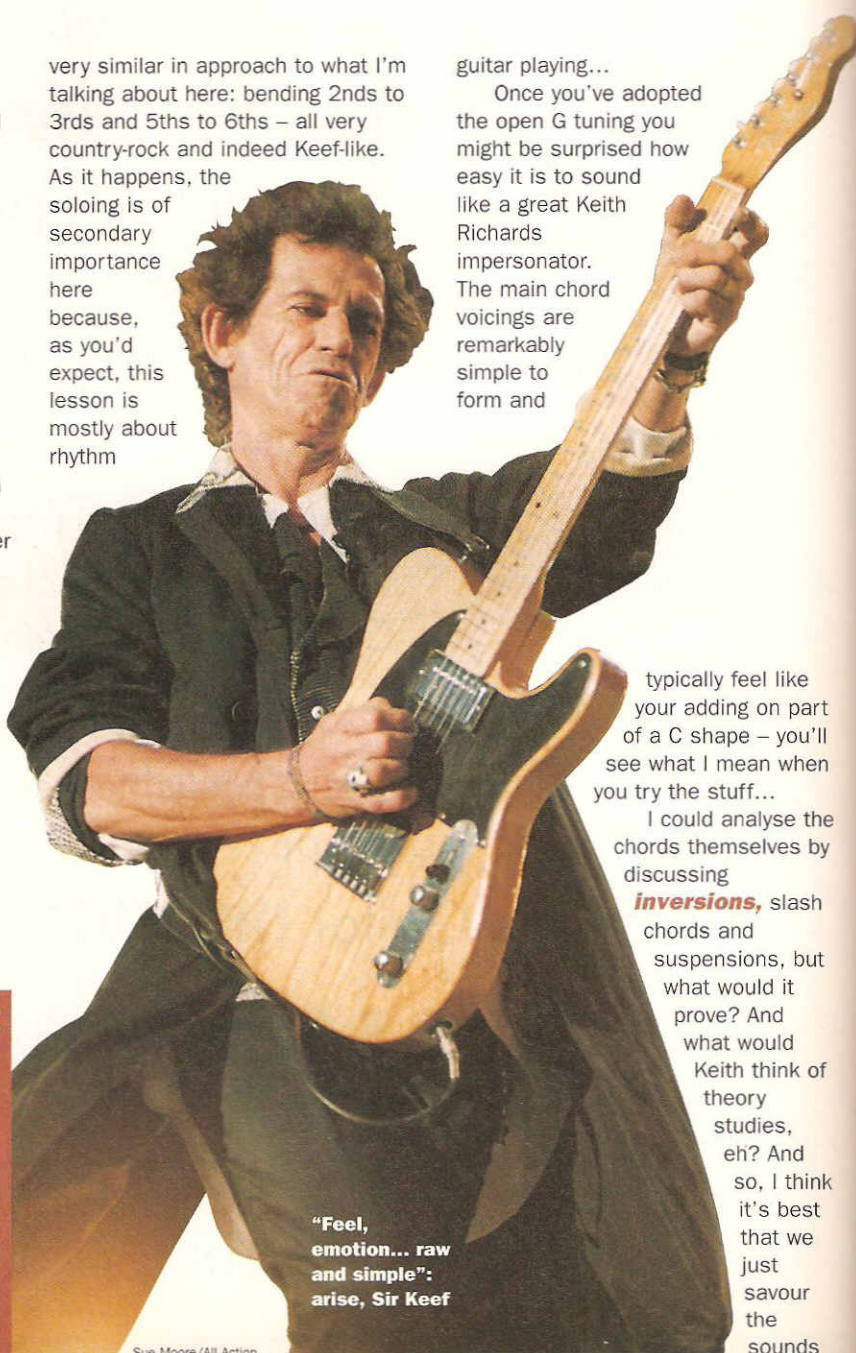
From bass to treble (starting with the fifth or A string)

G D G B D

If you don't want to take your fifth string off the guitar, tune it to D – that way it won't intrude too much if you do happen to accidentally hit it!

♦ **inversions**

When the notes of a chord are in anything other than strict root, 3rd, 5th type of order, it is said to be an 'inversion' (ie 3rd, 5th, root or 5th, root, 3rd).



"Feel, emotion... raw and simple": arise, Sir Keef

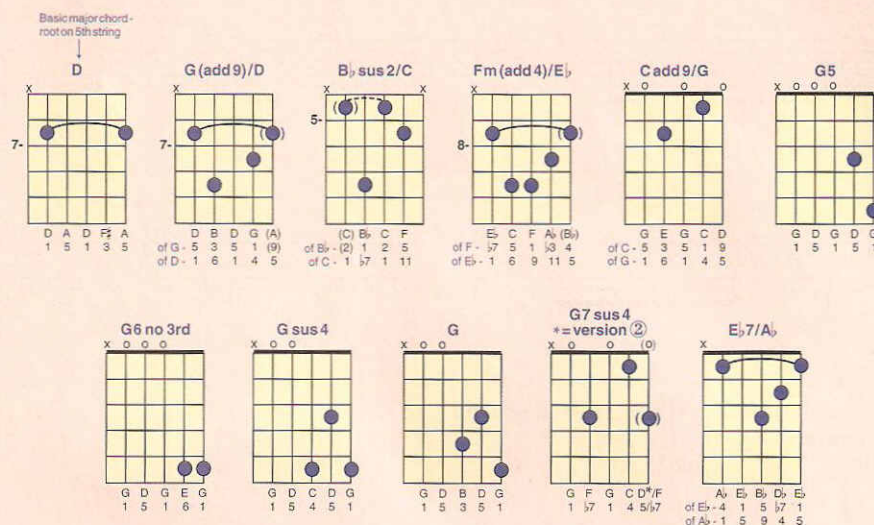
Sue Moore/All Action



for what they're worth, but if, however, you are keen to do just a little extra study then may I direct you to the chord diagrams where you'll observe how the notes relate differently

according to how you interpret the basic chord; you may hear certain notes as suspensions eg 6 sus4 or as slash chords – see *Hot Country*, October 1995 for more about these fancy chords.

Keef's chords



nbTuning = 6 5 4 3 2 1
- G D G B D

Gear up

Guitar: Fenix TC20
– rhythm = neck & bridge pick-ups (Duncan Vintage Stacks) in parallel; lead = both pick-ups in series.
Picato 9~32 strings (sixth removed).
Amp: Marshall Studio 15 combo through new Palmer ADI speaker simulator.
Studio goodies: Mackie desk, Lexicon MPX1, Behringer Composer & TC Finaliser Plus.

The lead guitar work is pretty simplistic on the whole, especially bearing in mind my decision to stay in that G tuning. Incidentally, you're not obliged to do the same but you may find, as I did, that the extra unfamiliarity is somewhat welcome. It means you can't fall back on old tricks, yet at the same time you might find a few cool licks that seem to be accommodated quite easily with the particular tuning you're in. At least give it your best shot. It's no secret

that Keith Richards is a big Chuck Berry fan so I felt obliged to throw in a few nicely out of tune double stops!

For your information, someone like Jerry Donahue might prefer to fret the double stops with separate fingers while Keith and Chuck go for a single digit approach and hang the consequences!

Regarding the rhythm guitar style, you should keep solid time while maintaining a constant alternate strumming motion – even

in the gaps. Although I didn't exactly contrive it, after completing the musical example I noticed how often there is an accent on the last eighth beat of a bar, that is the off/up beat after '4'. Observe too how such a hit is usually allowed to sustain or tie across into the next bar. Emphasising off beats in this way is known as syncopation and the reason for doing it is to create anticipation and excitement along with it. Better start me up... ♦

Chord chart





GTCD track 19

6,22

G

9,13

10,14

16

D

CODA

22

(C)

A \flat

1

2

D. al Coda

NB The above chart is a simplified rhythm chart (it helps the bass player). For details

of suspensions and slash chords see the main music.

Gtr 1 - rhythm

$\text{♩} = 120$

CVII

f

H

CO

D

1,17

G/D

D

G/D

Gadd9/D

D

C

Fadd9/C

MU

CO

CO

CO

C

Fadd9/C

(B \flat sus2)

Fadd9/C

C

E \flat

Fm/E \flat

E \flat

C

MU

CO

CO

Dm/C

C

G

Cadd9/G

G

GT TAB

0

3,19

6



9,13

CO

G5 G6no3rd Gsus4 G G5 G7sus4 G7sus4② Cadd9/G G

1 2 CVII

D. S al Coda C

CO CO CO

12 16 G G Cadd9/G D

CODA

gliss

CO CO S

22 (C) Dmadd11/C C A \flat E \flat 7/A \flat A \flat

Gtr 2 - lead

7

GT TAB

BU BU CO CO CO

8 G Gsus4

gliss gliss

S S gradual BU

BU RPB LD PO BSS CO BU

10 G G7sus4 Cadd9/G G G



GTCD track 19

13

(CO) BU LD

CO CO BU LD BU RPB LD

Gsus4 G (G7) G7sus4 Cadd9/G G

16

BU Let ring BD LB gradual BD CO CO H

D G/D (G) D C Fadd9/C

19

CO CO BU LD CO CO BU LD CO BU BU

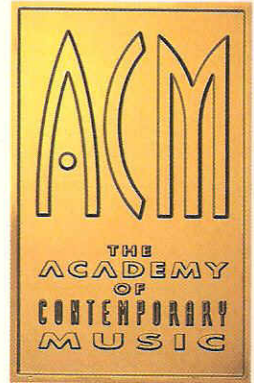
C Fadd9/C B^bsus2 F/C C E^b Fm/E^b E^b C

(= ⊕)

vib gliss

Let ring BU LD S

A^b



Lick Library

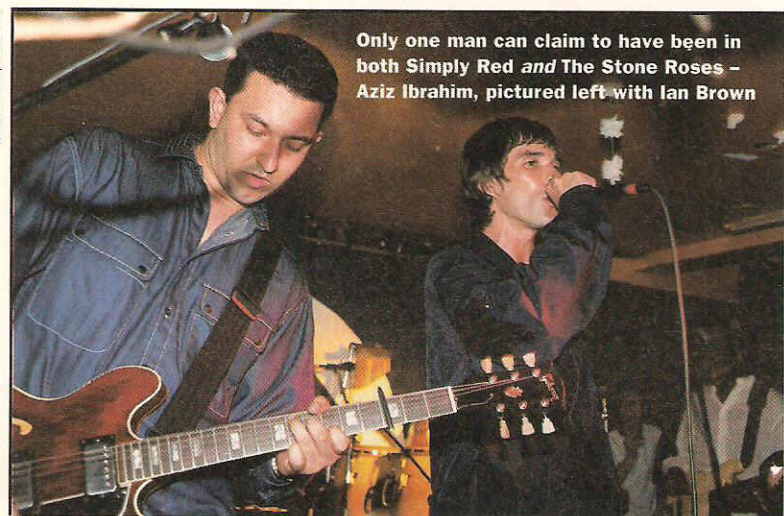
IAN BROWN'S Aziz Ibrahim

This month we're going to take a look at some of the guitar ideas Aziz Ibrahim used on the latest release from ex-Stone Roses frontman Ian Brown

Lesson by Ewan Smith

GTCD
TRACK 23

Simon Ritter/Redferns



Only one man can claim to have been in both Simply Red and The Stone Roses – Aziz Ibrahim, pictured left with Ian Brown

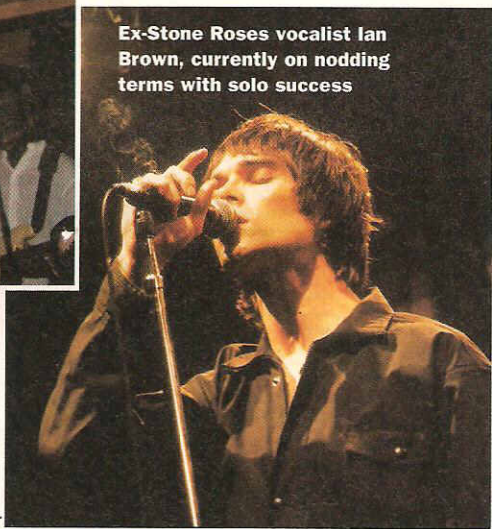
The CD track is based on a descending chord pattern that will be familiar to anyone who has ever heard the Beatles' *White Album* classic 'Dear Prudence' or is a fan of more current artists such as Paul Weller.

The sequence is based on a static chord played against a moving bass line, which is an easy concept to grasp, but can lead to some tricky fingering. The most practical approach is to play the fifth string notes with your

second finger and the fourth string notes with your third finger, picking up the stray bass notes between your index and fourth fingers. Sounds complicated? Well, it is! But it comes with practice. The part is written out in Ex 1.

Ex-Stone Roses vocalist Ian Brown, currently on nodding terms with solo success

Justin Thomas/All Action



❖ If you are interested in the sound of the E-Bow, check out guitarists like The Edge, Adrian Belew and Messrs O'Brian and Greenwood Radiohead!

❖ **octave**
Notes an octave apart share the same letter name, but are either higher or lower in pitch by eight notes ie C at the third fret, A string is an octave lower in pitch than C on the first fret, B string.

Ex 1 – arpeggio pattern



GTCD track 23

Aziz's playing is full of interesting ideas, such as the tapped harmonics in Ex 2. The invention of this 'clock chime' sound is usually credited to Eddie Van Halen. To achieve the desired effect, you have to fret

the notes as normal, but instead of picking them in the standard manner, tap directly on to the fretwire one **octave** (12 frets) higher. If all goes according to plan, the pitch produced should be a harmonic

one octave above the fretted note; the technique also gives a great percussive attack to the sound. Using this approach, it is possible to produce harmonics from every note on the neck.

Ex 2 – tapped harmonics

Th - (throughout)

BU LD

BU LD

BU LD

For the short solo in this month's track I used an E-bow. This gizmo, by some technological means I don't pretend to understand, produces a magnetic field which excites the string (no sniggering at the back) and keeps it moving at all times, like an invisible violin bow. The upshot of this is sustain even the Taptastic Nigel Tufnell would be jealous of!

Using the E-bow it's possible to play an entire solo on one string so that's what you get in Ex 3. Apart from the last bar, the whole thing is played with only one finger and 'slides' which should be like going back to the first time you picked up a guitar. In the highly unlikely event of you not having an E-Bow (honestly, we don't expect you to have one, really) simply crank up the gain to

fuzztastic proportions and use natural feedback to keep the notes ringing or simply fret and pick the notes in the usual manner. Go for a Middle Eastern kind of vibe and use the notes of the C# Mixolydian mode (C# D# E# F# G# A# B), targeting an A natural over the last chord. ♦

Ex 3 – E-Bow solo

gliss...

S S S S S S S S

S S S

S S S S



4

gliss...

S S S S S S S S S S S S

(2) 6 8 6 8 10 8 10 11 10 11 13 (13) 11 10 8

7

gliss gliss

H H PO PO H H PO PO H H H H PO H H H S S

6 8 10 8 6 8 10 8 6 8 10 8 10 11 10 11 13 14 2

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Style Study



KEITH MORE'S Silver Bullet Solo

Joe Satriani's special guest on the British leg of this year's *G3* tour talks you through one of his most inflammable solos!

GTCD TRACK 24

❖ **Keith More** will be joining Joe Satriani on stage at Wembley on the 21st May as part of Satch's *G3* tour. If you hurry, you still might be able to grab a last-minute ticket!

❖ **modulate**
Change key – move the piece's tonal centre, either temporarily or permanently.

On the CD, you'll hear two versions of this solo: the first is an excerpt from my album, the second is the same thing played along with a click track at half speed, so you can try it for yourself.

The chord progression comprises four bars of E7, then four bars of G7, and finally 16 bars of A7. As these are all dominant chords, I tackle each with the appropriate Mixolydian mode, as shown below.

Over E7 use E Mixolydian (derived from A major scale):

1	2	3	4	5	6	♭7
E	F#	G#	A	B	C#	D

Over G7 use G Mixolydian (derived from C major scale):

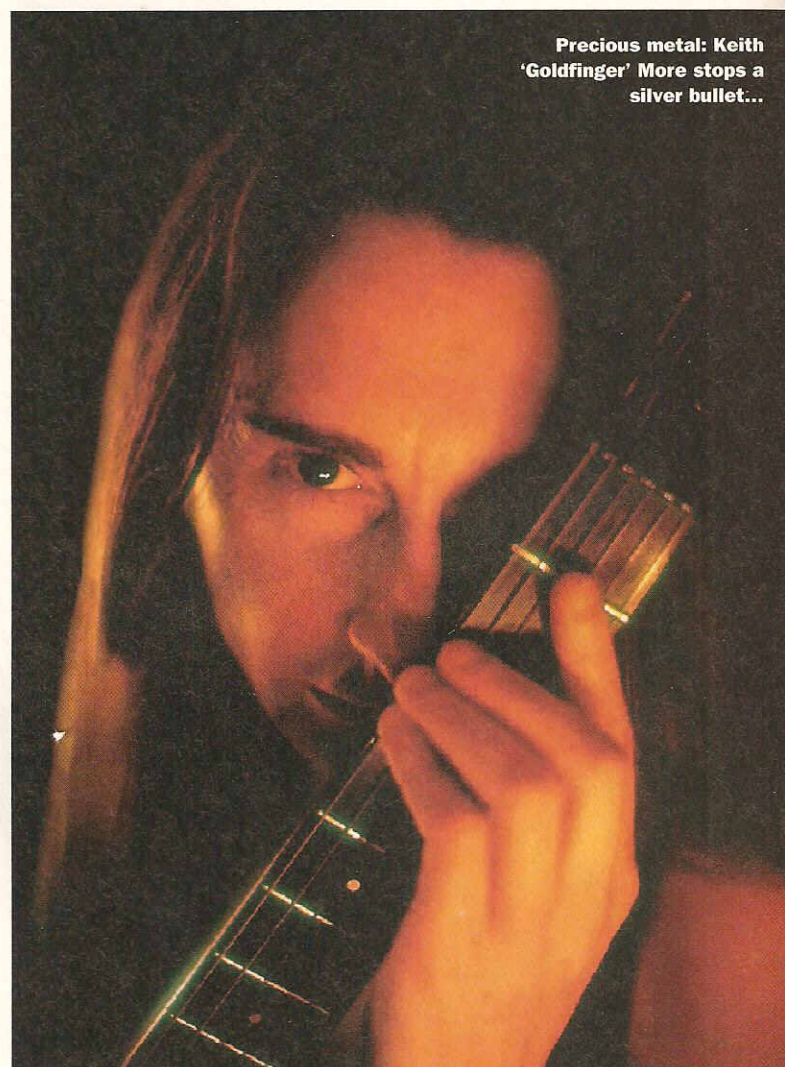
1	2	3	4	5	6	♭7
G	A	B	C	D	E	F

Over A7 use A Mixolydian (derived from D major scale):

1	2	3	4	5	6	♭7
A	B	C#	D	E	F#	G

Now let's look at the transcription in more detail, checking out the technical trouble spots and the occasional variation I might throw in from time to time (after all, I never play this solo exactly the same way twice, so why should anyone else have to?).

Bars 1-2: the solo starts with two stabs on E5 (a power chord) then moves chromatically up the high E



Precious metal: Keith 'Goldfinger' More stops a silver bullet...

string pedalling off the open E. Be sure to move up to the IXth position for the last two notes of bar 1.

In beat 1 of bar 2, note the bluesy effect of mixing the major 3rd (G#) with the minor one (G).

Bars 3-4: these are sweep arpeggios and they all come from harmonising E Mixolydian diatonically in triads (ie E maj, F#, G#dim, A maj, Bb, C#m and D maj all work over E7). The progression here goes D maj –

E maj – E maj (next inversion) – Bb – D maj – E maj, spending one beat on each.

Practise these slowly at first to try to cut each note off as you pick the next, so they don't ring into each other.

Bars 5-6: here, we modulate to G Mixolydian for some scalar sequences. You can alternate pick every note for that 'machine gun' effect or you can try adding some



pull-offs where indicated in the tab. See which you prefer!

Bars 7-8: the fast sextuplets here are a sequence based on a G7 (add 4) arpeggio:

1	3	4	5	b7
G	B	C	D	F

Once again, you can alternate pick every note (which makes a great R/H exercise) or use the pull-offs indicated for a more fluid effect. Incidentally, this arpeggio uses the same notes as the so called 'Indian pentatonic'.

Bars 9-10: the final key change (we're playing over A7 from here to the end). Note the C#s on the G string (6th fret); these are technically the correct major 3rd, but you may want to try replacing them with C naturals (the minor 3rd) and bending them slightly sharp for a bluesier vibe.

Bars 11-12: these are ascending diatonic 6th intervals for a sound reminiscent of country playing. Note that I approach the lower note of each interval by bending up from the fret below for a dirtier sound.

Bars 13-14: it's another scalar sequence, featuring ascending groups of six, each starting a 4th higher than the one preceding it. Note how the three notes per string fingering helps to keep all the string crossing in rhythmically appropriate places. Watch out for the drastic position shift in bar 14, beat 2, and also for the Joey

Tafolla-esque chromatic ideas at the end of the bar.

Bars 15-16: the repeating pattern in bar 15 is an Am7 arpeggio which acts as A9sus4 over the A7 backing.

If you have trouble alternate picking every note, try pulling off the second note in each group of six.

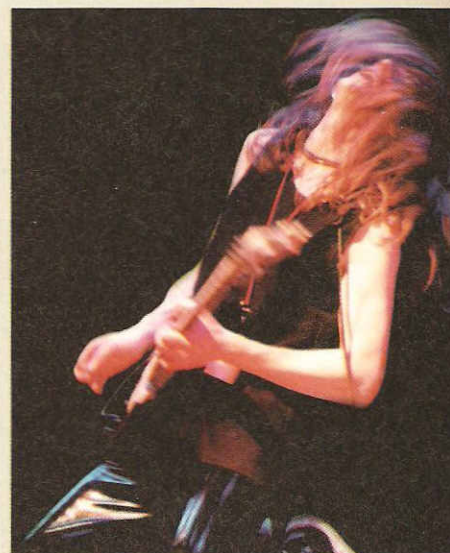
Bars 17-18: bar 17 should remind you of bars 7-8, only the lick is a tone higher. Bar 18 starts out with an Am arpeggio, then slides down and descends into an A major one – note that this is slower than the previous sweeps, so exercise control here and don't get carried away!

Bars 19-20: another cheeky country tinge here; ensure that you're holding the bent notes where indicated so you can repick them before releasing the bend. Also, be careful with the big position shift between beats 2 and 3 in bar 19.

Bars 21-22: in bar 22 you should be sliding between the XIth and XIVth positions.

Bars 23-24: here, we're moving up and down the A Mixolydian whilst staying on a single string, so there are numerous position shifts. This is a good study in the synchronisation of your left and right hands, and you'll find it a good aid to your timing if you try to target every third or sixth note.

I hope you enjoy working through all this, and maybe I'll see you somewhere on the G3 tour. Cheers! ♦



More Keith More

Keith More's album *Guitar Stories* is available via mail order (priced £10.99 inc. p&p) from:

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If you're still starved for Keith-related info, check out his web site at

<http://www.keithmore.mcmill.com>

Silver Bullet

GT TAB

1

E7

IV IX

gliss

semi-harm

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14



XIV XVI 8va

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4

(8va)

XII

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(8va)

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(8va)

Loco

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gliss

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A7



11

gliss

semi-harm

gliss gliss

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16

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(8va)-----

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(8va)-----

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23

(8va)-----

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24

Transcription by Guthrie Govan

Cue & Review

Guitar music runs rampant! From classical to blues; from Hank Marvin to Handel. David Mead unleashes this month's essential releases...

Bonnie Raitt Fundamental (Capitol)



Once in a while, you put an album on for the first time and just know that it will remain a fave for ages. Bonnie's infectious mix of country sass and hard blues runs through *Fundamental's* eleven tracks. Her slide playing is immaculate (as in traditional down-and-dirty); her vocals are at full strength.

Tracks like 'Cure For Love' and 'Lover's Will' send chills across places I'd rather not mention, but I'm curious about the choice of single. 'One Belief Away' is a great track but, with the current renaissance of gutsy female vocalists, I would have thought 'Spit Of Love' or 'Blue For No Reason' more of a sure bet. Still... buy this album immediately and let blues' first lady show you how it's done!

Star Rating: ★★★★★

Robben Ford and the Blue Line The Authorized Bootleg (Blue Thumb)

Robben Ford fans who were slightly disappointed with his last release, *Tiger Walks*, will be

delighted with this latest CD. In fact, hidden at the end of *Tiger Walks* were two live tracks taken from this particular session, and if they left you hungry for more, then haste thee to your local record store without delay!

The Authorized Bootleg finds Robben and The Blue Line in a rare unplugged performance. But tracks like 'Start It Up' and 'Help the Poor' lose nothing of their power,



nonetheless. Robben's playing throughout is as sublime and tasteful as ever, and we can only keep our fingers crossed that the band chooses to tour over here this year. This is essential stuff.

Star Rating: ★★★★★

Carl Verheyen Slingshot (Provogue)

Players who know Carl Verheyen's work will probably agree that he has a somewhat quixotic attitude when it comes to style! The last album, *Slang Justice*, was unashamedly bluesy, veering in places towards the territory that Robben Ford stalks so admirably. For this album however, instead of giving us more of the same, Carl is headed



towards Eric Johnson's ball park! Having made that point, however, I've got to say that *Slingshot*

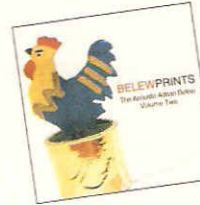
is an excellent album, full of amazing guitar playing. Carl's guitar style employs intervallic leaps of a fifth or more (unusual for a guitar player, but it has to be said that Eric Johnson does it, too!) and sounds more like a violin in places.

Overall, *Slingshot* is a mixed bag of rock-based material with some great guitar playing on the side, and if you thirst for something just that little bit away from the mainstream, then this is certainly a darned good place to start!

Star Rating: ★★★

Adrian Belew Beleuprints (DGM)

Basically, this is an album of 'unplugged' Adrian Belew material, and it's also a sort of heart-on-sleeve revelation of a considerable Beatles (especially Lennon) influence. Now, I realise that this is possibly a bit of a cliché these days with all the chart bratpack claiming to be the new Messiah, but (listen up, kids) Adrian Belew is a good



songwriter and not just a studio-sculptured mimic! Oh, and he can sing, too...

Beleuprints is

a darned fine album, full of quirkiness and quality guitar playing. You never quite know where Belew's going next, but everywhere he takes you is worthwhile, so sit back and enjoy the ride!

Star rating: ★★★★★

Carlos Barbosa-Lima O Boto (Concord)

Carlos Barbosa-Lima is an established figure in the classical guitar world, and this album finds him playing pieces from a far-flung roster of composers. The mainstream is represented by Handel and Pujol, but we're brought smack up to date with the likes of Jobim and Yasui. Needless to say, Barbosa-Lima's technique and style are



impeccable, and he slips effortlessly between genres, from baroque to modern Brazilian.

O Boto mixes solo works with orchestral works which makes for an album of contrasts and stands as an essential representation of an artist at the height of his powers.

Star Rating: ★★★★★

Video Just Hank (IMP)

If you are one of the thousands of Hank Marvin devotees that have struggled along for years trying to play just like THE man without ever quite succeeding, then this video



Play like Hank

is an absolute must! In an informal presentation, Hank demonstrates loads of classic sections from The Shadows' repertoire in great detail. What this means in practice is that if a certain phrase or nuance has continually eluded you, then the chances are you'll find it fully revealed right here. The Hank trademarks are also examined, like the all-important echo sound, the use of the tremolo arm and the double stopping

technique that was used so effectively on his solo for 'Living Doll' and the middle section of 'Kon-Tiki'. Shown in major and minor variations, this is one aspect that reveals a lot more about Hank's style of playing, giving the viewer a much greater insight into how it's all done. With an in-depth look at 'Apache' and 'Man Of Mystery', this is an entertaining view as well as an instructional one! Roger Newell Price: £16.95

Your Letters

The great 'Where's Guitar Going?' debate continues to shock and amaze. More please!

Strap solution?

❖ Dear GT

With reference to Dave Pearl's letter in the June 98 issue, John Otway attaches his guitar to a loop hanging from his waistband. With the guitar (Gordon Smith) so attached, he frequently somersaults across the stage whilst still playing (at least, that's what he calls it).

My favourite article in *GT* at the moment is the Martin Taylor series, but I have one small gripe. Any chance of left hand fingering? I can appreciate that this requires significantly more work on the behalf of the author, but for a struggling beginner it is very frustrating working out a fingering that works for a bar, only to find that it's no good for entry to the next one. If this can't be achieved, how about an article on 'how to approach a transcription?'

Incidentally, I saw Martin at last year's Bath Guitar Festival – absolutely stunning! The year before featured an Austrian player, Michael Fischer – again, a brilliant performer.

Chris Cook
Bath

Thanks for the info on the guitar strap – I remember a ZZ Top video where Billy Gibbons spins his guitar around on a strap attached to his belt, so these things must exist.

Yes, we'll try to include the left hand fingering in articles wherever possible!

SRV's Blues

❖ Dear GT

RE: *GT* March 1998. The Stevie Ray Vaughan Texas blues track was worth the cover price on its own. Great, sleazy, laid back SRV sound, and accessible to

Robert Knight/Redferns



Read *GT*, and play the Stevie Ray way in a day. No, really...

those of us without SRV's talent – thanks!

W Sofronoff
Brisbane, Australia

Glad you enjoyed it! I've a feeling you'll like this month's main transcription, too...

Tossers?

❖ Dear GT

Your magazine is brilliant! The balance of the styles you cover is spot on. I'm a shredder through and through, and of course I'd like you to do more on this style, but I understand that you have to accommodate other styles, which you do very well. I don't think you're top heavy in any department. Guitarists like Eddie Gibson are what I refer to as 'lazy bastards', who switch on the metronome for five minutes then give up. I'm a shredder and I just play fast? Bollocks! I

Noel: loses out to All Saints

was born and raised on The Cure. 'A Forest' is just as moving for me as Yngwie's 'Trilogy Suite' (your treatment of Yngwie is

second to none – brilliant).

Stop this jealous crap right now! Stop slagging off a style of music you can't be arsed to learn, you shoe-gazing tossers.

Here's a brain teaser: that bloke from the lamp pops up and says with one swift wave of his magic thingy that he can make you play like Noel Eyebrows or Yngwie Malmsteen. What do you do? Mmm, bit of a tough one, that...

RP Dale
Via e-mail

Mmmm... I'm not so sure that we've yet got the handle on the 'where's guitar headed?' debate. We seem to be locked into the name-calling stage. On the genie with the lamp question – I think I'd reject both and opt for a gig with All Saints!

Tiger, Tiger...

❖ Dear GT

I am writing to tell you how much I enjoy Lee Hodgson's *Hot Country* column. I am a huge Albert Lee fan and own the Music Man Albert Lee Signature model. I have met Albert Lee a few times and have sat down and played with the master. The man himself speaks very highly of Hodgson's musicianship and country column in *GT*.

Albert Lee plays a fantastic instrumental solo on the video *Albert Lee Advanced Country Guitar* called 'Tiger Rag'. I have been trying to play the middle and end section for about six months to no avail. Please could Lee Hodgson transcribe this piece? I am sure *GT* readers would also love its challenging fusion of country and jazz. Curiously the book that accompanies the video does not include

Albert's picking techniques on 'Tiger Rag'.

I asked Albert if he could show me what he played when he signed my guitar, but he said he couldn't remember! I look forward to seeing more Albert Lee in the *Hot Country* column.

Gawain Davies
Hants

No problem. I'll ask Lee to check it out!

Guitar God Guthrie

❖ Dear GT

I'm not really one for writing into magazines but this was a total exception. Guthrie, you are a complete guitar god! Your feature on Guns N' Roses' 'Welcome To The Jungle' was the best thing I have ever heard. I've got a few Guns backing tracks but they all sound lightweight and basically crap compared to your version. It was just like listening to the original track, with Slash giving it large on his Les Paul. I can't wait for more Guns/Slash features.

Also, your Prince feature totally rocked as well. Keep up the good work.

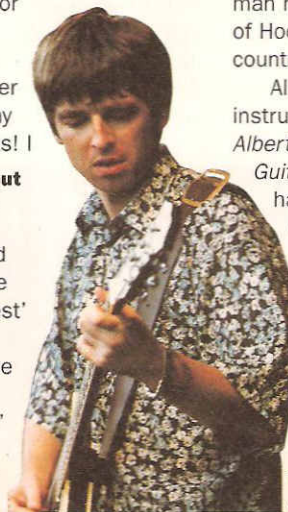
Christine
Enfield
PS Guthrie, you look as gorgeous as Slash himself.

Praise indeed! But are you sure about the 'gorgeous' bit?

Clapton's Pilgrim

❖ Dear GT

I've been playing the guitar for about five years now, and I would like to compliment you on your great magazine! I have only been buying your issues from December last year but I am very interested in all the many different styles you feature (rock, blues, jazz etc...). My favourite column is *Geoff's Blues*, where there are some great backing tracks! However, my favourite article so far is the



Send your letters to us at:

Guitar Techniques
30 Monmouth St,
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BA1 2BW
E-mail: gt@futurenet.co.uk

Eric Clapton song 'Change The World', which featured as the January 98 *Unplugged* column. I've enjoyed playing along with it. I have an Ibanez Artist, which I use a lot for some tracks. (I had to mention it!) Also an old Yamaha FG150 acoustic.

I would also like to ask you if it's possible to see a track from the new Eric Clapton album *Pilgrim* in your magazine.

Lee Jones
Address not supplied

We've scheduled a track from *Pilgrim* for later this year, so stay tuned!

The debate continues...

❖ Dear GT

When you ask people where they think the guitar is going as we near the millennium, do all the people that read your magazine think that this is just another chance to slag each other off (eg Mark from

Teletubbyland slating Oasis). Playing the guitar is something to be enjoyed, and just because someone doesn't like a type of music doesn't make it 'turd-like'. I am not an Oasis fan or a Slayer fan but I don't go around saying they are both shite. Everyone should stop slagging and practise guitar more and influence other people into liking guitar music, or guitar music is not going to go *anywhere* in this millennium or the next.

Keep up the good work at the mag, and could we have a bit more classical? And maybe a look at some modern ska or punk, eg Operation Ivy?

Cheers,
Fat Monkey Bob
Via e-mail

Agreed! Classical, ska and punk, huh? Now that's what I call a broad-minded attitude!

Guitar's future

❖ Dear GT

As a player who loves to listen to the incredible technique of Satriani and Co, as well as the moods created by newer bands such as The Verve, I have developed my own theory regarding where the guitar is headed, based around a cycle. Whenever a new guitar based

Win guitar goodies!

Write to *Guitar Techniques* and let us know what you'd like to see in the mag and what you think of it, or give us your thoughts on the guitar world in general. The star letter each month will win Ibanez goodies – so get scribbling!

Ibanez

band comes onto the scene, millions of kids all over the world become inspired and learn to play. A select few get really good and form the next generation of players who are

Joe Satriani: guilty of "causing beginners to lose motivation"

technical wizards. Beginners now wanting to learn, lose

motivation because they find they cannot play this hard stuff and so guitar music takes a back seat for a while until another basic guitar strumming band comes along.

The bottom line is the guitar will never die. It may sleep from time to time and certain styles may come to the forefront, but it is the versatility of the instrument that will ensure that whatever the musical climate, the guitar will undoubtedly have a say.

Tony Scott
St Helens

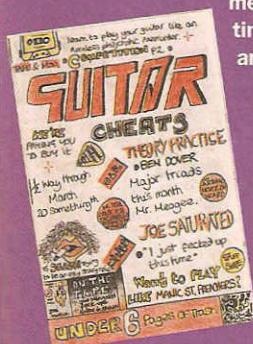


Now that's more like it! I think you're right, Tony – the guitar has enjoyed both high and low spots over the last 40 years or so, but it's never completely disappeared. So we're in for another hi-tech period next, then? Could be... ❖

★★★★★ Star Letter ★★★★★

❖ Dear GT

I've been playing the guitar for just 1½ years now and I've practised and mastered everything my tutor has taught me. He thinks it's time I taught myself, and your magazine will make



what GT would look like if it was up to Chris Gilks...

this a whole lot easier, so thanks a lot guys!

At the beginning of this year I bought

an Epiphone SG 400 to replace my Squier Strat, because I couldn't afford my dream Gibson version. Recently, I've really got into Metallica, and my tutor reckons that to play their music to full effect I really need a guitar with Floyd Rose trem. I was wondering if you would list a few guitars with Floyd Rose trem for about £400.

You may have noticed that I've enclosed a piss-take of your magazine and CD to say thanks for your brilliant mag. I hope you find it funny, and don't take offence. That's enough kissing butt for now. Chris Gilks
Essex

I don't necessarily agree that you need a guitar with a Floyd Rose trem in order to play Metallica's music. Kirk and James are not really members of the whammy-to-the-max brigade, after all! But, if your heart is set on a guitar with a posh wiggle

stick, Jackson do the PS4 with a licensed FR trem: solid colour, £379, transparent, £399. Yamaha do the Pacifica 821D Ltd ed for £559. You may care to



...and the Chris Gilks version!

look at the second-hand

Phil Hilborne as nature intended (below)...



market, too.

Oh, and James Hetfield's signature guitar (the ESP JH2) is available on special order for about £2,000. Kirk's ESP KH3, meanwhile, could be yours for a mere £1,800!

Thanks, Chris... erm, we'll let you know!



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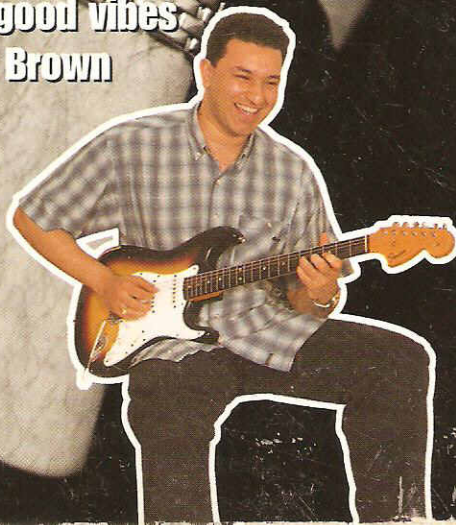


PLAY ALONG TO BACKING TRACKS ON CD!

playing tips

Aziz Ibrahim

He replaced John
Squire in the Stone
Roses; now he's
making good vibes
with Ian Brown



exclusive interview

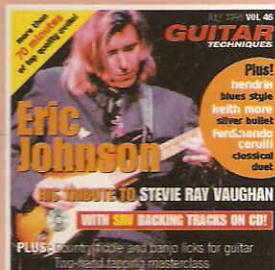
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transcribed

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